



# GUITAR HERO<sup>TM</sup>

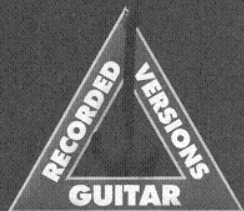


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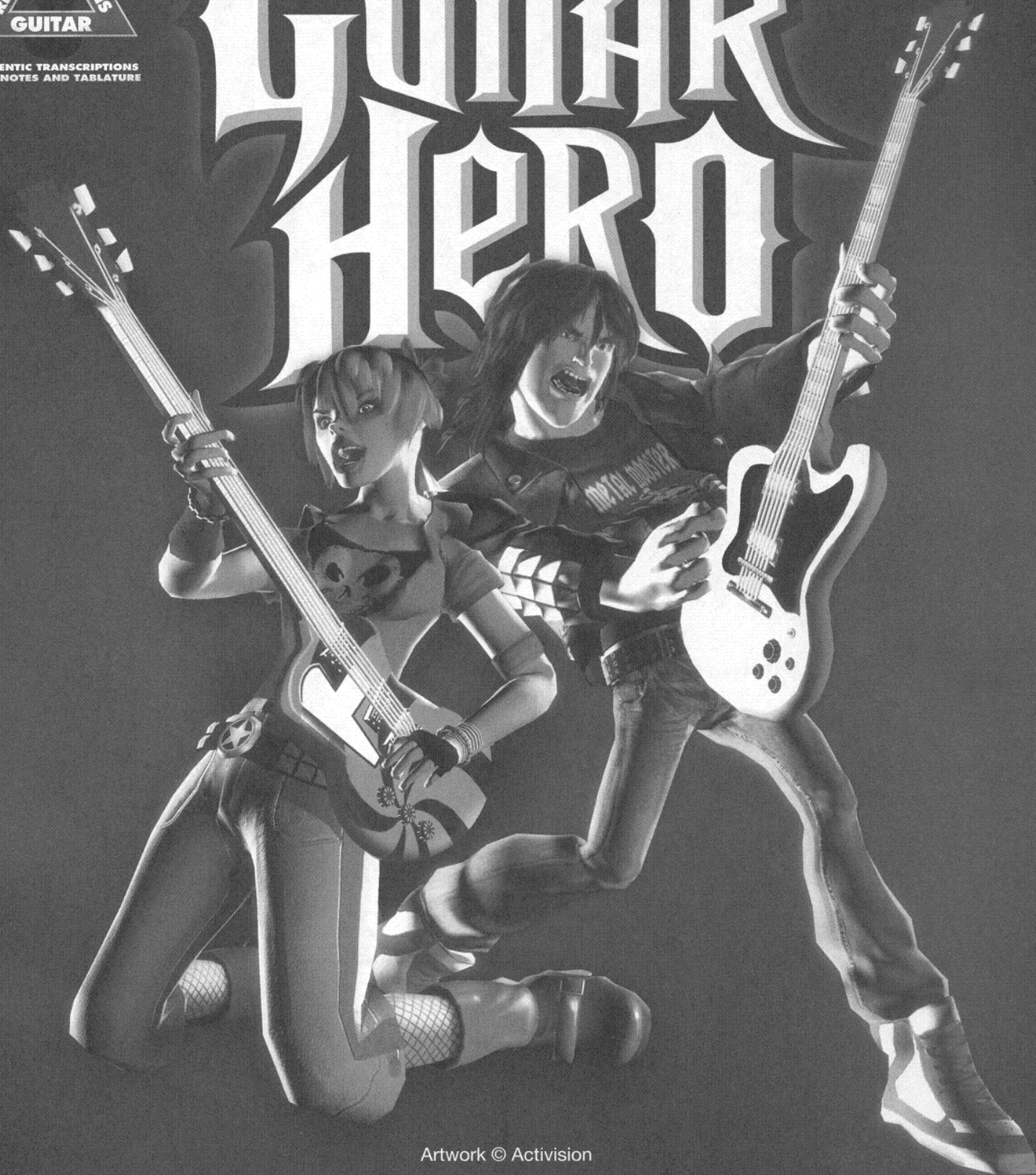
 HAL•LEONARD®





AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# GUITAR HERO™



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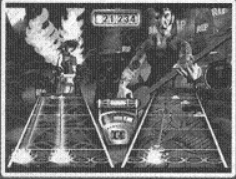
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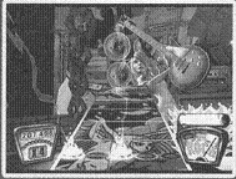




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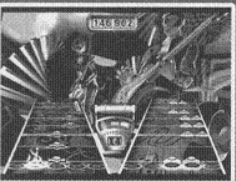
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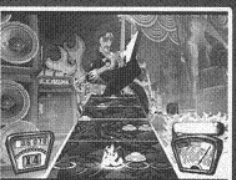
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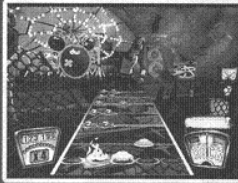
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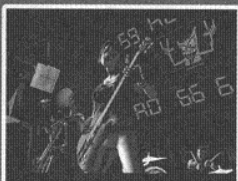
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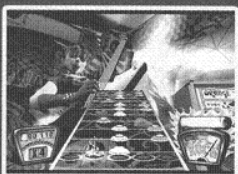
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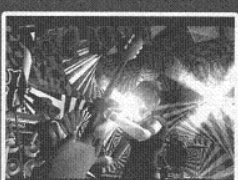
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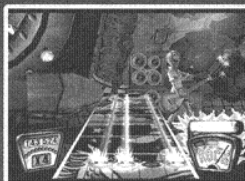
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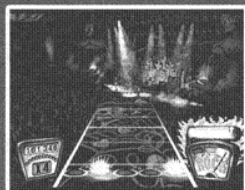
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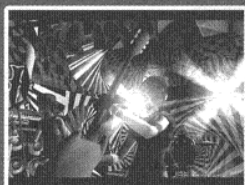
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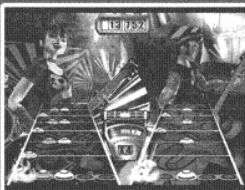
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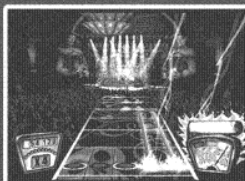
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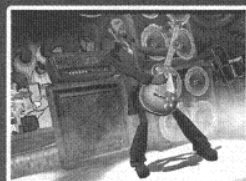
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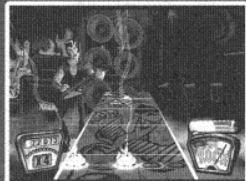
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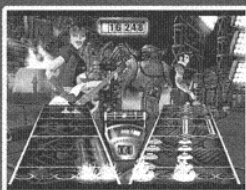
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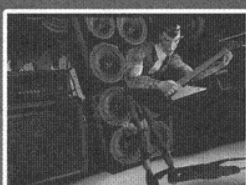
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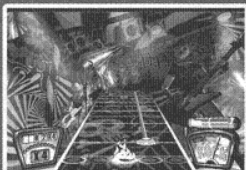
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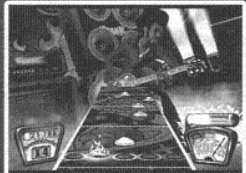
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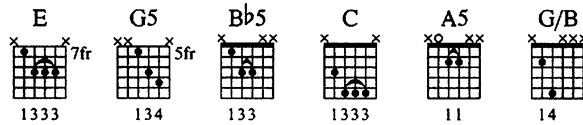
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Ziggy Stardust  
**DAVID BOWIE**



# Bark at the Moon

Words and Music by Ozzy Osbourne



## Intro

Moderate Rock ♩ = 148

\*\*G5

A5

A7(no3rd)

Rhy. Fig. 1

\*Gr. 1 (dist)

Intro musical notation for guitar and bass. The guitar part features a distorted lead with a rhythmic figure. The bass part provides harmonic support with a steady eighth-note pattern. Chord symbols (G5, A5, A7(no3rd)) are placed above the guitar staff. Fingering numbers (8, 10, 9, 7) are shown for the bass lines.

\*Two gtrs. arr. for one

\*\*Chord symbols reflect basic harmony.

G5/A

F5/A

G5

A5

Musical notation for the first section of the song. It continues the guitar and bass parts with various chord changes (G5/A, F5/A, G5, A5). The bass line remains consistent with eighth-note patterns. Fingering numbers are provided for the bass.

A7(no3rd)

G5/A

N.C.

End Rhy. Fig. 1

Musical notation for the second section of the song. It includes the 'End Rhy. Fig. 1' section. The guitar and bass parts conclude with specific chord changes (A7(no3rd), G5/A, N.C.). Fingering numbers are provided for the bass.

## Verse

A5

A7(no3rd)

G5/A

Verse musical notation and lyrics. The guitar part features a lead line with a key signature change to one sharp (F#). The bass part provides harmonic support. Lyrics are written below the guitar staff. Chord symbols (A5, A7(no3rd), G5/A) are placed above the guitar staff. Fingering numbers are provided for the bass.

1. Screams break the si - lence. Wak - ing from the dead of night. \_  
 2. Years spent in tor - ment. Bur - ied in a name - less grave. \_  
 3. Howl - ing in shad - ows. Liv - ing in a lu - nar spell. \_

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1.

**Interlude**  
 Gtr. 1: w/ Rhy. Fig. 1  
 Gtr. 2 tacet  
 A5

E5 E G5 A7(no3rd)

Gr. 1 7 3

hear him bark at the moon. Ha, ha, ha, ha.

Fill 1  
 Gtr. 2 (dist.)

End Fill 1

(1st time, cont. in slashes) *mf* w/ bar

-2 1/2

G5/A F5/A G5 A5 A7(no3rd) G5/A N.C.

2.  
 Gtr 2: w/ Fill 1  
 E N.C.

**Chorus**  
 A5 C5 D5 G/B G

bark at the moon. Hey,

Rhy. Fig. 2

P.M. P.M. P.M.

E5 A5 C5 D5 G/B G

yeah, bark at the moon.

To Coda

End Rhy. Fig. 2

P.M. P.M.



**Bridge**  
**Half-time feel**

G F E5 F5 E5 F5 G5

They cursed and bur - ied him, a - long with shame. .

\*Gtrs. 1 & 2  
Rhy. Fig. 3

8va  
loco

P.M. -1 P.H. P.M. -1 P.H.

w/ bar P.H.

loco

\*Composite arrangement; starts on beat 4 1/2 before Bridge.

-1 1/2

E5 F5 E5 F5 G5 E5

And thought his time - less soul had gone, gone.

End Rhy. Fig. 3

8va  
loco

w/ bar grad. dive

P.M. -1 P.H. P.M. -1 P.H.

w/ bar steady gliss.

+2 1/2

-1 1/2 -1 1/2

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F5 E5 F5 G5 E5

In emp - ty burn - ing hell un - ho - ly one.

F5 E5 D5 C5 Bb5

But he's re - turned to prove them wrong, so wrong. .

Gtr. 2

15

Gtr. 1

let ring

5 3 5 3 5



**End half-time feel**

The musical score for "End Rhy. Fig. 4" consists of three systems. The first system features a guitar staff with a key signature of one flat (B-flat) and a 12/8 time signature. The guitar part includes a Dm chord, a 15ma (15th fret) bend, and a loco (loose) section. The bass staff provides a rhythmic accompaniment with a 1/2 note pattern. The second system continues the guitar and bass parts, with the guitar staff showing a 1/2 note pattern and the bass staff showing a 12/8 time signature. The third system concludes the piece with a final guitar staff and a bass staff. The guitar staff includes a key signature change to one flat (B-flat) and a final chord. The bass staff includes a key signature change to one flat (B-flat) and a final chord. The piece ends with a "End Rhy. Fig. 4" label.

8







C

P.M.

A5

Bb5

P.M.

P.M.

P.M.

8va

G/B

C

G5

8va

# Interlude

Gtr. 1: w/ Rhy Fig. 1

A5

A7(no3rd)

G5/A

F5/A

A5

A7(no3rd)

Gtr. 2 tacet  
G5/A

D.S. al Coda  
(take 2nd ending)

N.C.

grad. decresc.



# Coda

Gr. 1: w/ Rhy. Fig. 2  
A5 C5 D5 G/B G G F

Hey, \_\_\_\_\_ yeah, bark at the moon. \_ Oh \_\_\_\_\_

Rhy. Fig. 5 End Rhy. Fig. 5

E5 A5 C5 D5 G/B G G F E5

yeah, \_ bark at the moon. Ow! \_\_\_\_\_

## Outro

Gr. 1: w/ Rhy. Fig. 1  
A5 C5 D5/A G/B G

Gr. 2

G F E5

A5 C5 D5 G/B G

Gr. 1: w/ Rhy. Fig. 5

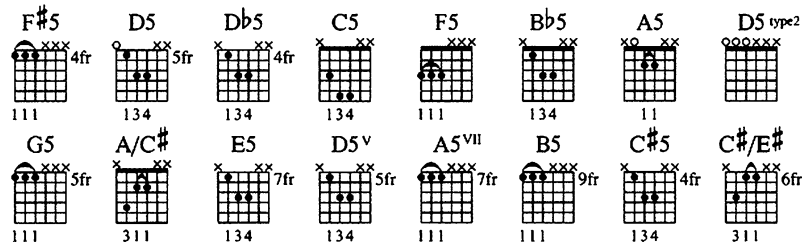
G F E5 A5

Gr. 1



# Beast and the Harlot

Words and Music by Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro Moderately ♩ = 52

**F#5**  
Rhy. Fig. 1

\*Gtrs. 1 & 2 (dist.)

**D5**

Ah.

\*\*Gtr. 3 (dist.)

f

TAB

/11	/11	10	11	13	13/14	9	10	(10)	/10	9	10	12	(12)	/10
-----	-----	----	----	----	-------	---	----	------	-----	---	----	----	------	-----

\*Composite arrangement  
\*\*Two gtrs. arr. for one.

**Db5**

**C5**

TAB

10	(10)	10	9	10	12	(12)	/10	10	10	9	10	12
----	------	----	---	----	----	------	-----	----	----	---	----	----



F5

Db5

Bb5

End Rhy. Fig. 1

(Gtr. 2, cont. in notation)

13 (13) 13 (13) 15 (15) 13 15 17 18 (18) 18 (18)

Free time

Moderately fast  $\text{♩} = 154$ 

Gtr. 3 tacet

D5 type 2

A5

Gtr. 1

*mf*  
Harm. w/ bar  
\*\*\*

1/2 20 (20) 3.1 -1 -2 -3

Pitch: E  
\*\*Three gtrs. arr. for one.  
\*\*\*Harmonic located one-tenth the distance between the 3rd & 4th frets.

8va -

Harm. Harm.  
w/ bar

✓4 ✓5 (5) -2 1/2 -6

Pitch: B

\*Gtr. 4 (dist.)

*mf*  
Harm. w/ bar

(4) -4 1/2 -3 1/2 -2 -1 -2 -3 -4 -5 1/2

\*Three gtrs. arr. for one.

Gtr. 2











Gtr. 3 tacet

D5 F5 D5 G5 D5 Ab5 D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5

Gtrs. 1 & 2

D5 F5 D5 G5 D5 Ab5 D5 F5 D5 F5 D5 F5

End Rhy. Fig. 2

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 7 meas.)

2nd time, Gtrs. 4 & 5: w/ Fills 1 & 1A

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 F5 D5 G5 D5 Ab5

1. This shin - ing cit - y built of gold, a far cry from in - no - cence.  
2. The cit - y dressed in jewels and gold, fine lin - en, myrrh and pearls.

Fills 1 & 1A



D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5

There's more than meets the eye 'round here, look to the wa - ters of the deep.  
Her plagues will come all at once as her mourn - ers watch her burn.

D5 F5 D5 F5 D5 F5 Bb5 G5 G#5 A5 Bb5

A cit - y of e - vil.  
De - stroyed in an hour.

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - - P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 F5 D5 G5 D5 Ab5

There sat a sev - en head - ed beast, ten horns raised from his head.  
Merch - ants and cap - tains of the world, sail - ors, nav - i - gat - ors too.

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5

Sym - bol - ic wom - an sits on his throne but ha - tred strips her and leaves her na - sky.  
will weep and mourn this loss with her sins piled to the sky.

D5 F5 D5 F5 D5 F5 Bb5 G5 G#5 A5 Bb5 A5 Bb5 B5 C5

- ked. The beast and the har - lot. Oh,

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

(cont. in slashes)



Chorus  
Double-time feel



F5

C5

Bb5

Rhy. Fig. 4

Gtrs.  
1 & 2

Yeah. She's a dwell - ing place for de - mons.

F5

C5

She's a cage for ev - 'ry un - clean spir - it,

Bb5

G5

ev - 'ry filth - y bird, and makes us drink the poi - son



F5 C5 Bb5

wine to for - ni - cat - ing with our kings. \_\_\_\_

To Coda 2

To Coda 1  
End double-time feel

A5 A/C# End Rhy. Fig. 4

Fall - en now is Bab - y - lon the

### Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (last 4 meas.) Gtr. 3 tacet

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 F5 D5 F5 D5 F5

great.

Gtr. 4 8va

Gtr. 3 divisi

loco

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Bb5 G5 G#5 A5 Bb5 A5 Bb5 B5 C5 8va



# Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F5

C5

Bb5

8va-----

loco

F5

C5

Bb5

8va-----

Gtr. 5

Gtr. 4

Gtr. 5 tacet

G5

F5

8va-----

P.M.-----

C5

Bb5

Gtr. 4



Gtr. 5 *8va* *loco*

22 21 20 19 22 21 20 19 22 21 20 19 22 21 20 19 22 21 20 19 22 21 20 19 22 21 20 19

Gtr. 4 *8va* *loco*

18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15

*D.S. al Coda 1*  
End double-time feel

A5 *8va* *loco* A/C#

18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15 18 17 16 15

15 14 13 12 15 14 13 12 15 14 13 12 15 14 13 12 15 14 13 12 15 14 13 12 15 14 13 12

⊕ Coda 1

Interlude

D5<sup>type2</sup>

Rhy. Fig. 5

End Rhy. Fig. 5

great.

12 (12) 5 (5)



Gtr. 1: w/ Rhy. Fig. 5 (2 times)

Gtr. 2: w/ Rhy. Fig. 5

D5

8va  
Harm.  
w/ bar  
Gtr. 4  
7  
Gtr. 3  
divisi  
Pitch: E  
B  
-1

Gtr. 2: w/ Rhy. Fig. 2 (1st 2 meas., 4 times)

Gtr. 3 tacet

8va - 7  
F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5  
Gtr. 4  
loco  
w/ bar  
-5 1/2  
-2  
-4 1/2  
slack

Gtr. 4 tacet

D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5 D5 F5 D5 G5 D5 Ab5 D5 G5 D5 F5 G5  
The  
Gtr. 1  
P.S.

## Bridge

D5 C5 F#5 G5 Ab5 G5 F5 D5 F5 G5 Ab5 G5 F5 D5 C5 F#5 G5 Ab5 G5 F5 D5  
time has come for all us sin - ners, if you're not a serv - ant, you'll be  
Rhy. Fig. 6  
End Rhy. Fig. 6

\*Gtrs. 1 & 2

\*Composite arrangement



F5 G5 Ab5 G5 F5 D5 C5 F#5 G5 Ab5 G5 F5 D5 F5 G5 Ab5 G5 F5 D5

struck to the ground. \_\_\_\_\_ Flee the burn - ing, greed - y cit - y,

C5 F#5 G5 Ab5 G5 F5 D5 F5 G5 Ab5 G5 F5 D5 C5 F#5 G5 Ab5 G5 F5 D5

look - in' back on her to see there's noth - ing a - round. \_\_\_\_\_ I don't be - lieve in fair - y tales and

Gtr. 4

Riff B

10 8 11 8 9 8 10 7

F5 G5 Ab5 G5 F5 D5 C5 F#5 G5 Ab5 G5 F5 D5 F5 G5 Ab5 G5 F5 D5

no one wants to go to hell. We've made the wrong de - ci - sion and it's eas - y to see. \_\_\_\_\_ Now

End Riff B

(7) 10 8 9 8 10 7 10 8 11 8 9 8 10 7 10 8 9 8 10 7

Gtr. 4: w/ Riff B

C5 F#5 G5 Ab5 G5 F5 D5 F5 G5 Ab5 G5 F5 D5 C5 F#5 G5 Ab5 G5 F5 D5

if you wan - na serve a - bove or be a king be - low with us, you're wel - come to the cit - y where your

Gtr. 5

8va -

10 8 10 (10) 17 15 10 10 8 10 13 10 10 8 10 (10) 17 15 10 10



F5 G5 Ab5 G5 F5 D5 Bb5 G5 G#5 A5 Bb5

fu - ture is set \_\_\_\_\_ for - ev - er. \_\_\_\_\_ (Ah.) \_\_\_\_\_

8va-----

Gtr. 4

(10) 8 10 13 10 12 1 1/2 12 12 12 13 14 15

*D.S.S. al Coda 2*

**Chorus**  
**Double-time feel**

A5 Bb5 B5 C5

Gtrs.  
1 & 2

Gtr. 4 tacet  
C5

She's a dwell - ing place for

Gtr. 4

14 15 12 13 16 (16)

Gtr. 3

15 14 13 13 15 14 13 13 14 12 13 12 14 12 13 12



⊕ Coda 2

Chorus

A5 A/C# A5

Bab - y - lon the great. She's a

Gtr. 4 8va

Gtr. 3 8va

12 10 9 10 10 9 10 9 10 12 10 9 12 19 18 17 17 19 18 17 17

E5 D5<sup>v</sup>

dwel - ing place for de - mons. She's a

8va 8va

16 17 17 18 19 17 17 16 18 16 17 16 16 14 15 14 16 14 15 14 16 14 15 14 14 15 16 17



A5<sup>vii</sup> E5 D5<sup>v</sup>

cage for ev - 'ry un - clean spir - it, ev - 'ry filth - y

8va

17 17 17 19 16 19 17 17 17 16 17 19

19 18 17 17 19 18 17 17 18 16 17 16 16 14 15 14 16 14 15 14

B5 A5<sup>vii</sup>

bird, and makes us drink the poi - son wine to for - ni -

8va

16 17 19 17 16 19 19 19 17 18 17

16 14 15 14 14 15 16 17 21 19 19 19 19 19 19 19 19 18 17 17 19 18 17 17



E5 D5<sup>v</sup>

cat - ing with our kings. \_\_\_\_\_ Fall - en

8va

16 16 16 18 <sup>1/2</sup> 16 19 (19) 17 19 <sup>1</sup>

8va

18 16 17 16 18 16 17 16 16 14 15 14 16 14 15 14 17 15 14 15 16 15 14 16

End double-time feel

C#5 C#/E#

now is Bab - y - lon the

8va

19 17 16 19 18 15

8va

14 15 14 15 17 15 14 15 16 14 13 14 14 14 13 14 13 14 15 14 13 15



# Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtr. 4 tacet

F#5 D5 Db5

great. Ah.

loco

Gtr. 4

Gtr. 3 divisi

loco

1/2

14 16 (14) 10 11 13 13 14 9 9 10 10 10 10 9 10 10 12 10

C5 F5 Db5 Bb5

10 10 10 9 10 12 13 13 13 13 15 15 13 15 17 17 17

Segue to "Burn It Down"

Faster ♩ = 176  
Gtr. 3 tacet

A5

Gtrs. 1 & 2

Gtr. 3

Gtr. 4

P.S.

1/2

20

Gtr. 5

\*Harm. - - - - - \*\*Harm. - - - - - P.S.

1.1 1.1 1.1 1.1 1.8 1.8 1.8 1.8 1.8 1.8 1.8 1.8 1.8

Pitch: G# C#

\*Harmonic located one-tenth the distance between the 2nd & 3rd frets.

\*\*Harmonic located eight-tenths the distance between the 2nd & 3rd frets.



# Carry On Wayward Son

Words and Music by Kerry Livgren

## Intro

Moderate Rock ♩ = 124

N.C.



Gtrs. 1 & 2 (elec.) \*N.C. Riff A C D 1. G D/F# End Riff A 2. G D/F#

*f* w/ dist.

TAB

\*Chord symbols reflect overall tonality.

(♩ = ♩.)

Gtr. 1 E7#9 Rhy. Fig. 1 F#m7 Em7 End Rhy. Fig. 1

steady gliss.

Gtr. 2 Rhy. Fig. 1A End Rhy. Fig. 1A

P.M. -----

## Guitar Solo

(♩ = ♩.)

Gtrs. 1 & 2: w/ Riff A, 2 times, simile

N.C.

Gtr. 3 (elec.) C D G D/F#

*f* w/ dist. full

TAB



Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A  
E7#9

Am

## Verse

30



Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

'Though my eyes could see, I still was a blind man. 'Though my mind could think, I still was a mad - man.

Gtr. 4 Rhy. Fig. 2  
(acous.)  
*mf*

let ring throughout

Dm C Bb C Dm C G

I hear the voi - ces when I'm dream - ing. I can hear them say:

End Rhy. Fig. 2

**Chorus**

Gtr. 4 tacet

Am C G Fsus2 Am C G

"Car - ry on, my way - ward son, \_\_\_\_\_ There'll be peace when you \_\_\_\_\_ are done. \_\_\_\_

Gtr. 1 Rhy. Fig. 3  
w/ clean tone  
let ring throughout

Am C G Fadd9 F N.C.

Lay your wear - y head \_\_\_\_\_ to rest. \_\_\_\_\_ Don't you cry no \_\_\_\_\_

End Rhy. Fig. 3



Gtrs. 1 & 2: w/ Riff A, 2 times  
N.C. C D G D/F# C D G D/F#

more."

## Verse

Gtr. 4 w/ Rhy. Fig. 2, 2 times, simile

Gtrs. 1 & 2 tacet

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

2. Mas-quer-ad-ing as a man with a rea-son. My cha-rade is the e-vent of the sea-son.

Dm C Bb C Dm C G

And if I claim to be a wise man, ah, it sure-ly means that I don't know.

Am G6 Fmaj7 G6 Am G6 Fmaj7 G6

On a storm-y sea of mov-ing e-mo-tion. Tossed a-bout, I'm like a ship on the o-cean.

Dm C Bb C Dm C G

I set a course for winds of for-tune. But I hear the voi-ces say:

## Chorus

Gtr. 1: w/ Rhy. Fig. 3, simile

Am C G F#sus2 Am C G

"Car-ry on my way-ward son. There'll be peace when you are done.

Am C G Fadd9 F N.C.

Lay your wear-y head to rest. Don't you cry no more." No!

To Coda

## Interlude

N.C.(Am)

\*Gtrs. 1 (dist.) & 2

\*D5 C5 N.C.(Am) D5

slight P.M.

\*composite arrangement

\*Gtr. 1 plays bottom notes of chords only.



N.C.(Am) D5 C5 N.C.(Am) D5

0 2 0 2 0 3 0 3 5 3 X 5 X 5 X 5 3 (5 3) 0 2 0 2 0 3 0 3 5 3 X 5 X 5 3 (5 3)

1. Organ Solo  
N.C.  
Riff B

0 7 5 4 7 5 3 5 5 0 7 5 4 2 5 2 3 4 3

2. Guitar Solo  
Gtrs. 1 & 2: w/ Riff B  
8va ..... loco  
Gtr. 3  
f full P.H. P.H. P.H. P.H.

15 15 14 12 15 12 15 12 14 12 14 12 12 14 12 13 12 12 14 14 12 13 12 14 13 12 14 13 12 12

Interlude  
Gtrs. 1 & 2 Gtr. 3 tacet  
N.C. C D G D/F#

5 3 5 3 (9) 5 3 5 5 5 7 5 7 5 3 5 3 5 2

Bridge  
A5 N.C. G5 F5 N.C. A5 N.C. G5 F5 N.C.

Car-ry on, you will al-ways re-mem-ber. Car-ry on, noth-ing e-quals the splen-dor.

2 2 5 3 3/0 5/1 3 3/0 5/3 2 2 5 3 3 3/0 5/1 3 3/0 5/3

\*Gtr. 1 to the left of slash in TAB.



D5 C5 Bb5 N.C. D5 C5 G5

Now your life's no lon-ger emp - ty. — Sure-ly, heav-en waits. for — you. —

Gtrs. 1 & 2

Gtr. 1

Gtr. 2 divisi

5 7 7 5 3 5 3 1 3 3 3/0 5/1 3 3 5/2 5 7 7 5 3 5 5 3 3 5 5 3

\*Gtr. 1 to the left of slash in TAB.

## ⊕ Coda

F N.C.

(Don't you cry. — ) Don't you cry no more. —

F#m7 Em7 E7#9 F#m7 Em7

(♩ = ♩.)

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times

E7#9

## Guitar Solo

N.C.(F#m7) A5 E5 Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 1/2 times

8va

Gtr. 3

4:3

full

full

full

grad. bend full

17 17 (17) 14 16 16 14 16 14 (14) 17 14 17 17 17 (17) 14 17 (17)

Gtrs. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

slight P.M.

2 2 2 4 2 2 4 2 2 0 0 1 2 0 0

A5 E5 N.C.(F#m7) A5 E5

8va

1 1/2

full

loco

1/2

(17) 19 (19) 14 17 14 (14) 14 17 14 14 16 (16) 4 2 4 4



N.C. (F#m7) A

Gtr. 3 tacet E7#9

No more! \_\_\_\_\_

Gtr. 1

Gtr. 2

slight P.M. .... 4

Gtr. 3: w/ Fill 1 F#m7 Em7 Gtr. 3 tacet E7#9

slight P.M. .... 4 P.M. .... 4



F#m7 Em7

The main guitar score for Gtr. 3 consists of five systems of musical notation and guitar tablature. The first system includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. The first two measures are marked with F#m7 and Em7 chords, followed by a series of notes. The third system begins with a treble clef staff and a key signature of two sharps, with a common time signature. The first two measures are marked with N.C. (F#m7) and A5 chords, followed by a series of notes. The third system begins with a treble clef staff and a key signature of two sharps, with a common time signature. The first two measures are marked with N.C. (F#m7) and A5 chords, followed by a series of notes. The fourth system begins with a treble clef staff and a key signature of two sharps, with a common time signature. The first two measures are marked with N.C. (F#m7) and A5 chords, followed by a series of notes. The fifth system begins with a treble clef staff and a key signature of two sharps, with a common time signature. The first two measures are marked with N.C. (F#m7) and A5 chords, followed by a series of notes.

Fill 1  
 Gtr. 3

8va  
 f  
 w/ echo repeats  
 full  
 full  
 (22)  
 (22)

T  
 A  
 B







G5 A5

Heh, heh. 1. Well, — End Riff A

**Riff A**  
Gtrs. 1 & 2

P.M. P.M. --- P.M. P.M. 1/4 P.M. P.M. --- P.M.

0 7 0 0 5 0 4 0 5 5 0 7 0 0 5 0 5 4 2 5 5

**Verse**  
E5 D5 A

swing-in' on the front porch, swing-in' on the lawn, swing-in' where we want 'cause there ain't no - bod - y home..

Gtr. 2

Gtr. 1

E5 D5 A

Swing-in' to the left and swing-in' to the right, I think a - bout base - ball, I'll swing all night, yeah..

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Riff A  
N.C. G5 A5

Yeah, yeah, huh!



# Verse

2nd time, Gtrs. 1 & 2: w/ Fill 1

E5

D5

A



2. Swing-in' in the liv - in' room, swing-in' in the kitch - en, most folks don't 'cause they're too bus - y bitch - in'.  
3. Swing-in' to the drums, swing-in' to gui - tar, swing-in' to the bass in the back of my car.

Gtr. 2 Rhy. Fig. 3A

End Rhy. Fig. 3A



Gtr. 1 Rhy. Fig. 3

End Rhy. Fig. 3



Gtr. 1: w/ Rhy. Fig. 2

E5

D5

A



Swing-in' in there 'cause she want - ed me to feed her, so I mixed up the bat - ter and... (she \_\_\_ licked the beat - er.)  
Ain't got mon - ey, ain't got no gas, but we'll get where we're go - ing if we swing real fast.

Gtr. 2



## Chorus

1st time, Gtr. 1: w/ Rhy. Fig. 1 (2 times)

2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

E5

G5



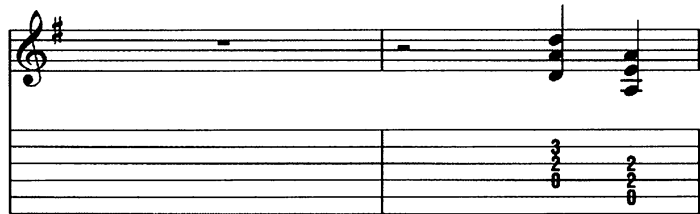
I scream, you scream, we all scream for her. Don't e - ven try 'cause you can't ig - nore \_ her. She's my cher - ry pie, \_

Gtrs. 1 & 2

Gtr. 2



Fill 1  
Gtrs. 1 & 2





A Csus2 D5 E5 G5 D5 A

cool drink of wa-ter, such a sweet sur - prise. \_ Tastes so good, make a grown man cry. Sweet cher - ry pie. \_ Oh, yeah!

let ring - - - - -

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

E5 G5 A Csus2 D5

She's my cher - ry pie, \_ put a smile on your face ten miles wide. \_

E5 G5

1.

D5 A

Looks so \_ good, bring a tear to your eye. Sweet cher - ry pie, \_ yeah.

Gtr. 2

let ring - - - - -

2.

D5 A

Sweet cher - ry pie, \_ yeah, \_ hi. \_

Gtr. 2

let ring - - - - -

Gtr. 1

let ring - - - - -



# Guitar Solo

A5 B5 A5 B5 A5 B5 N.C.

A5 B5 A5 B5

A5 G#5

Yeah! (Swing it!) All night long.

\*Gtr. 3 (dist.)

*f* let ring -- | let ring -- | let ring -- | let ring -- | P.H. --- grad. bend 1 hold bend

\*C.C. DeVille

Rhy. Fig. 4

Gtrs. 1 & 2

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4

A5 B5 A5 B5 A5 B5 N.C.

A5 B5 A5 B5

A5 G#5

(Swing it!) Hey, hey, ow!

Gtr. 3

8va --- Harm. w/ bar 1 1/2 Pitch: A -3 1/2

N.C.

D5 C5

Gtr. 3

8va --- loco 9

Gtrs. 1 & 2

P.M. P.M. - | P.M. P.M. P.M. P.M. - | 1/4



N.C.

C5

D5

I'm a trained pro - fes-sion - al.

*loco*

1 5 5 5 6 (8) 7 (7) 5 7 7 7 5 0 15 14 17 15 18 16 19 17 20 17 20 (20)

P.M. P.M. --- P.M. P.M. P.M. P.M. --- P.M.

0 7 0 0 5 0 4 0 5 5 0 7 0 0 5 0 5 4 2 5 7 5

## Verse

Gtrs. 1 &amp; 2: w/ Rhy. Figs. 3 &amp; 3A

Gtr. 3 tacet

E5

4. Swing - in' in the bath - room, swing - in' on the floor, swing - in' so hard, — for - got to lock the door. —

8va

Gtr. 3

22 22 (22) (22)

D5 A

E5

In walk her dad - dy stand - in' six foot four, said, "You ain't gon - na swing with my daugh-ter no more."

Gtr. 2

Gtr. 1

9 9 0 2 0 2 0 2 9 11

2 2 0 2 0 0 2 2 0 12



# Chorus

A5 C5 D5 F5 G5

She's my cher - ry pie, — cool drink of wa - ter, such a sweet sur - prise. —

Rhy. Fig. 5  
Gtrs. 1 & 2

P.M.

A5 C5 G5 D5 Dsus4 D

Tastes so good, make a grown man cry. Sweet cher - ry pie. — Oh, yeah!

End Rhy. Fig. 4

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 5

A5 C5 D5 F5 G5 A5 C5 G5 D5 Dsus4 D

She's my cher-ry pie, — put a smile on your face ten miles wide. — Looks so good, bring a tear to your eye. Sweet cher - ry pie, —

C5 G5 D5 F5 G5

sweet cher - ry pie, — yeah!

Gtrs. 1 & 2

F5 G5 N.C.

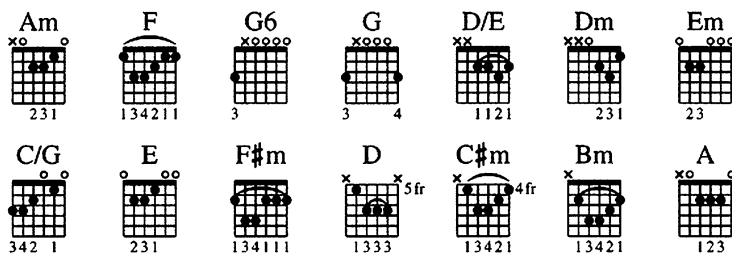
Huh! Swing it!

P.M. P.M. P.M. P.M.



# Crazy on You

Words and Music by Ann Wilson, Nancy Wilson and Roger Fisher



**Prelude**  
Moderately fast ♩ = 150 (♩ = ♩<sup>3</sup>)

Gtr. 1 (acous.)

*mf* 3

let ring throughout w/ fingers

Am13 B5/A C5/A Am

\*Chord symbols reflect implied harmony.

1. Am13 Am/C E5 E7 A/E E G

2. Am13 Bm7/A

Harm.

3. Am13 D C Am

G \*-----, D7/F#

\*Played as even eighth notes.

E7

Free time (♩ = ♩)

Dm

E7

Intro

Faster ♩ = 130

Am

F

rit.

w/ pick

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Am F G6

(cont. in slashes)

\* Am Rhy. Fig. 1 F G6 Am F

Gtr. 1

Riff A

Gtr. 2 (elec.)

*f* w/ dist.

\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

G6 Am G F

**Verse**  
 1st time, Gtr. 2 tacet  
 2nd & 3rd times, Gtr. 2: w/ Fill 1 (2 times)  
 Am

G6 End Rhy. Fig. 1 (cont. in notation)

1. We may still have time, we might  
 love is the eve - ning breeze  
 was a wil - low last night

End Riff A Rhy. Fig. 2 Gtr. 1

Fill 1 Gtr. 2

*mp*



C/G Dm E

still get by. — Ev-'ry time I think a - bout it I — wan - na cry. — With  
 touch-ing your skin, — the gen - tle, sweet sing - ing of leaves in the wind. — The  
 — in a dream, — I bent down o - ver a clear — run - ning stream. I

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2  
 Am C/G

bombs and the dev - il, lit - tle kids keep com - in'. No  
 whis - per that calls — af - ter you in the night — and  
 sang you this song — that I heard up a - bove — and

Dm To Coda ⊕ E

way to breathe eas - y, no time — to be young. —  
 kiss - es your ear — in the ear — ly light. —  
 you kept me a - live with your

Am D/E Am D/E

Gtr. 1

8va

Gtr. 2

*mf*  
 w/ clean tone

\*Gtr. 3 (elec.)

Gtr. 2  
 divisi

12 13 14 15 16 17 14 17 14 16 17 15 16 17 15 16 14 13 12 13 14

\*w/ slight dist., played *mf*.

Pre-Chorus  
 Gtr. 3 tacet  
 Dm Em C/G F

But I And tell my - self — that I was do - in' al - right. — There's  
 And you don't need to won - der; you're do - in' fine. —

8va

Gtr. 2

let ring — — let ring — —

(14) 17 14 17 14 14 10 12 12 17  
 (16) 16 17 15 16 17 15 16 16 12 12 17



Dm E

noth - in' left to do \_\_\_\_\_ to - night \_\_\_\_\_  
My love, the pleas - ure's mine. \_\_\_\_\_ Let but me go } cra -

8va -----

let ring ----- steady gliss. -----

10 10 16 16 16 (16)

### Chorus

1st time, Gtr. 1: w/ Rhy. Fig. 1  
1st time, Gtr. 2: w/ Riff A  
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)  
2nd time, Gtr. 2: w/ Riff A (1st 6 meas.)

Am F G6 Am F G6

- zy on you, cra - zy on you. \_\_\_\_\_ Let me go

Am G F G6

cra - zy, cra - zy on you, \_\_\_\_\_ oh. \_\_\_\_\_ 2. My

1. \_\_\_\_\_

2.

Rhy. Fill 1

Gtr. 1

G Am  
⑥  
3fr

### Bridge

F#m

End Rhy. Fill 1

Rhy. Fig. 3

While \_\_\_\_\_ the man's \_\_\_\_\_ world is

Voc. Fig. 1

(Oo. \_\_\_\_\_)

Gtr. 2 Fill 2

End Fill 2

mp  
w/ clean tone

2 0 3 2 3 0

(1)



D C#m D

cry - ing in pain, what - cha gon-na do when ev - 'ry - bod - y's in - sane? \_\_\_\_\_

Oo. \_\_\_\_\_

C#m D C#m

So a-fraid of won - ders, so a - fraid of you, what-cha gon - na do? \_\_\_\_\_

Oo. \_\_\_\_\_

Bm Gr. 2 tacet A

Riff B Gr. 3



Gr. 3 tacet  
E

End Rhy. Fig. 3

Esus4

\*Voc. Fig. 2 (cont. in notation)

(Ah.)

Ah.)

End Riff B

14 17 14 14 19 14 14 17 14 14 15 14 14 17

\*Refers to downstemmed voc. only.

End Voc. Fig. 2

Oo.

Cra

End Voc. Fig. 1

Gr. 1

**Chorus**

Gr. 1: w/ Rhy. Fig. 1

Gr. 2: w/ Riff A

Am F G6 Am F

zy on you, cra zy on you.

G6 Am G F

Let me go cra - zy, cra - zy on you, oo. 3. I

*D.S. al Coda*  
G6



**Chorus**

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)

Gtr. 2: w/ Riff A (1st 6 meas.)

E Am F G6 Am F

sweet flow-ing love. Cra - zy, Yeah. cra - zy, on

Gtr. 1: w/ Rhy. Fill 1 (1st meas.)

Gtr. 2: w/ Fill 2 (1st meas.)

G6 Am G F Am

you. Let me go cra - zy, cra - zy on you, oo. Cra -

Gtr. 1: w/ \*Rhy. Fig. 1 (1st 6 meas.)

Gtr. 2: w/ \*Riff A (1st 6 meas.)

F G6 Am F

zy on you, cra - zy on you.

Gtr. 4 (elec.)

*f* w/ dist. 1

15 (15) 13 15 (15) 13

Gtr. 5 (elec.)

*f* w/ dist. 1/2

12 (12) 10 12 (12) 10

\*Beat 1 is tied from the previous meas., not struck.

Gtr. 1: w/ Rhy. Fill 1 (1st meas.)

Gtr. 2: w/ Fill 2 (1st meas.)

G6 Am G F Am

Let me go cra - zy, cra - zy on you, yeah.

1/2 1/2 1 12 13 13 12 10 10

(13) 16 16 14 (14) 12 10 10

(10) 12 (12) 10 (10) 12 10 10



Gtr. 1: w/ \*Rhy. Fig. 1 (1st 6 meas.)  
Gtr. 2: w/ \*Riff A (1st 6 meas.)

F G6 Am F G6

(Oo. \_\_\_\_\_) Oo. \_\_\_\_\_

8va-----

(13) 15 12 13 15 17 15 17 18 20

(10) 12 13 10 12 13 10 12 13 15

\* Beat 1 is tied from the previous meas., not struck.

Gtr. 1: w/ Rhy. Fill 1  
Gtr. 2: w/ Fill 2

Am G F Am

Oo.) \_\_\_\_\_

8va-----

1 1/2 1/2 1 grad. bend 1/2

20 17 19 19 15 17 (17) 17 19 19 (19)

8va-----

1 1/2 1/2 1 grad. bend 1

15 12 14 14 10 13 (13) 12 15 15 (15)

### Interlude

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 1: w/ Rhy. Fig. 3  
Gtrs. 4 & 5 tacet

Gtr. 2 F#m D6 C#m D

w/ clean tone

2 4 5 2 4 5 (6) 4 5 7 4 6 7 (7)

Gtr. 6 (elec.)

mp w/ clean tone

9 10 11 12 13 14 15 16 17 18 19 20

(cont. in slashes)



C#m D C#m

Gtr. 6

Gtr. 2

Bm

Gtr. 3: w/ Riff B A

Gtrs. 2 & 6 tacet E

Bkgd. Voc.: w/ Voc. Fig. 2 F#m11/E

Emaj7

Gtr. 1

Aadd9/E

Asus<sup>2</sup><sub>4</sub>/E

# Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st 6 meas.)

Gtr. 2: w/ Riff A (1st 6 meas.)

Am F G6 Am F G6

Cra - zy on you, cra - zy on you. Let me go

Am G F Am

cra - zy, cra - zy on you, oh.

\* Last meas. w/ fermata.



# Cross Road Blues

## (Crossroads)

Words and Music by Robert Johnson

### Intro

Moderately Fast Rock ♩ = 130

Gtr. 1 (dist.) \*A

The intro features a guitar solo in E major. The melody is written on a single staff with a treble clef. The bass line is shown on a six-string guitar staff. The solo is marked with a mezzo-forte (mf) dynamic and includes a 'let ring' instruction. The notation includes various fret numbers (0, 2, 3, 4, 5, 7, 9) and rhythmic values (1/2, 1/4, 3/4). The solo is divided into four measures, each with a wavy line indicating a sustained note or a specific fretting technique.

\*Chord symbols reflect overall tonality throughout.

The first guitar solo is divided into two sections. The first section is marked with a D7 chord and the second with an A chord. The notation includes a 'let ring' instruction and a wavy line. The bass line is shown on a six-string guitar staff. The solo is marked with a mezzo-forte (mf) dynamic and includes a 'let ring' instruction. The notation includes various fret numbers (0, 1, 2, 3, 4, 5, 7, 9) and rhythmic values (1/4, 1/2, 3/4). The solo is divided into four measures, each with a wavy line indicating a sustained note or a specific fretting technique.

The second guitar solo is divided into two sections. The first section is marked with an E chord and the second with a D chord. The notation includes a 'let ring' instruction and a wavy line. The bass line is shown on a six-string guitar staff. The solo is marked with a mezzo-forte (mf) dynamic and includes a 'let ring' instruction. The notation includes various fret numbers (0, 1, 2, 3, 4, 5, 7, 9) and rhythmic values (1/4, 1/2, 3/4). The solo is divided into four measures, each with a wavy line indicating a sustained note or a specific fretting technique.

1. I went down.

### Verse

The verse features a guitar accompaniment for the lyrics. The melody is written on a single staff with a treble clef. The bass line is shown on a six-string guitar staff. The verse is marked with a mezzo-forte (mf) dynamic and includes a 'let ring' instruction. The notation includes various fret numbers (0, 1, 2, 3, 4, 5, 7, 9) and rhythmic values (1/4, 1/2, 3/4). The verse is divided into four measures, each with a wavy line indicating a sustained note or a specific fretting technique.

to the cross - roads, fell down - on my knee. Down  
went down to the cross - road, tried to flag a ride. Down  
go - in' down to Rose - dale, take my rid - er by my side. Go-in'

mp simile on repeats

P.M. ....

P.M. ....



**D** **A**

to the cross - roads fell down on my knee. —  
 to the cross - road, tried to flag a — ride. —  
 down to Rose-dale take my rid - er by my side. — No —  
 We can

P.M. .... 1/4

**E** **D/F#** **A**

1., 2.  
 D/F#

Asked the Lord a - bove for mer-cy, "Take me if you please."  
 bod-y seemed to know me, ev - 'ry-bod - y passed me by. 2. I  
 still bar - rel house ba - by, 3. Well I'm.

P.M. .... \*T \*T 1/2

\*T = Thumb

**D** **A**

on the riv - er side. —

*mf* *f*

P.M. .... 1/2 full

**To Coda**

**Guitar Solo**

**D** **A** **D**

let ring -- 4 full full

**A** **E**

1/2



The musical score consists of two staves. The top staff is in treble clef with a key signature of two sharps (D major). It contains a melody with various ornaments, including grace notes, slurs, and vibrato marks. The bottom staff is in bass clef and contains a bass line with fret numbers (12, 13, 14, 15, 0) and dynamic markings such as 'full' and '1/2'. The piece is divided into two sections, D and A, indicated by letters above the staff.

*D.S. al Coda*  
(3rd Verse, 3rd ending)

**⊕ Coda**

## Guitar Solo

A

[illegible]

8va ..... D A

17 19 20 17 20 17 19 17 X 19 20 19 (19) 17 19 17 19 19 17 17 17 17



The musical score for "The Wind" by Peter Dinklage is presented in a single system. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody includes various articulations: "8va" (octave up), "loco" (loco playing), and "let ring" (letting notes ring). The lower staff shows fret numbers for the bass line. The piece is divided into two sections, E and D, indicated by large letters above the staff. Section E spans measures 1 to 10, and Section D spans measures 11 to 20. The score includes dynamic markings like "full" and "1/2", and phrasing slurs.

A  
8va

E

A

full

full

full

19 20 17 19 17 X 19 17 17 19 17 20 17 20 17 20 20

The musical score for 'D' is written on a grand staff. The top staff is a treble clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef. The score is divided into four measures. The first measure has a treble clef staff with a melody starting on a high note, marked '8va' with a bracket. The bass clef staff has a sequence of notes: 19, 17, 20, 17, 20, followed by a wavy line. The second measure has a treble clef staff with a melody. The bass clef staff has a sequence of notes: x, 17, 20, 17, 20, followed by a wavy line. The third measure has a treble clef staff with a melody. The bass clef staff has a sequence of notes: 17, (17), 19, 19, 17, 19, followed by a wavy line. The fourth measure has a treble clef staff with a melody. The bass clef staff has a sequence of notes: 17, 19, 17, 17, 19, 19, 17, 19, followed by a wavy line. There are various annotations above the staves, including 'full' and 'rake - 4'.

The musical score for "The Wind" by George Gershwin is presented in three systems. The first system shows the piano introduction with a treble clef and a key signature of two sharps (F# and C#). The second system shows the vocal melody with a treble clef and a key signature of two sharps. The third system shows the piano accompaniment with a bass clef and a key signature of two sharps. The score includes various musical notations such as notes, rests, and dynamic markings like "8va" and "full".

A  
8va

1/2 full full 1/2 full 1/2 1/2 1/2 1/2

let ring - 4 let ring - 4



[illegible][illegible]

**You Can Run, You Can Run**

**Outro-Verse**

5. You can run, you can run,

P.M.

D A D  
 tell my friend, boy, Wil-lie Brown. — Run — you can run, —  
 P.M. *mf* *mp* P.M.  
 2 0 4 2 2 4 2 2 0 2 0 2 0 2 0 2 2 4 2 2 4 2  
 0

[illegible]

Free Time

A7

D N.C.(A)

lieve I'm sink - in' down.

ff

3

1/2

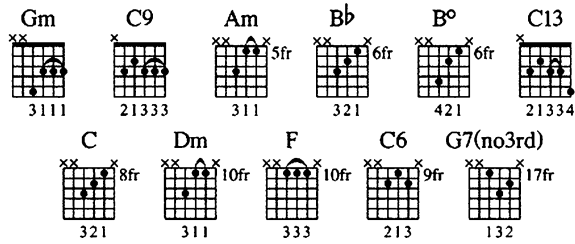
2 0 2 0 2 0 2 2 0 0 2 0 3 0

5 6 7 8 5 6 7 5 7 5 7 (7) 0



# Frankenstein

By Edgar Winter



**A**

Moderately slow Rock ♩ = 96

\*G5 F5 G5 Bb5 G5 Gtr. 1 F5 G5 N.C.

First system of music for section A. It includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The music features a series of chords and a melodic line. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings.

\* Chord symbols reflect overall harmony.

\*\*Synth. arr. for gtr.

Second system of music for section A. It includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The music features a series of chords and a melodic line. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings.

**B**

Gtr. 2 tacet

Third system of music for section B. It includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The music features a series of chords and a melodic line. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings.

Fourth system of music for section B. It includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The music features a series of chords and a melodic line. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings.

Fifth system of music for section B. It includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The music features a series of chords and a melodic line. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings.

Sixth system of music for section B. It includes a treble clef staff with a key signature of two flats and a 4/4 time signature. The music features a series of chords and a melodic line. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings. A guitar solo is indicated by a wavy line. A guitar tablature staff is provided below the treble staff, showing fret numbers and fingerings.



**C**

G5/D A5/D Bb5/D G5/D Gm

Gtr. 3

Gtr. 2 *divisi*

Gtr. 1

Riff A  
Gtrs. 2 & 3

G7sus4 C End Riff A \*C#° Gm/D Eb C/E

Gtr. 2: w/ Riff A

Gtr. 3

\* Chord symbols reflect implied harmony (next 2 meas.).

**D**

Gtr. 3 tacet

G5 F5 G5 Bb5 G5 Gtr. 1 F5 G5 N.C. Gtr. 2 tacet G5 Gtr. 1 F5 G5 Bb5

Gtr. 2 *divisi*

**E**

G5 F5 G5 N.C. Gm

*mf*  
w/ clean tone

1., 2., 3.



14.

Gm9

**F**

Gtr. 1 Gm

Gtr. 2

Gtr. l Gm

**G**

Gm  
Rhy. Fig 1

C9

Gtr. 2 tacet  
Gm

C9

**End Rhy. Fig. 1**

\*Gtr. 6

**\*\*Gtr.**

Gtr. 5  
(clean)

\*\* Sax. art. for gtr.

Gr. 2

Gr. 1

Gtr. 1

\*Organ arr. for gtr.



10 12 10 11 13 10 12 10  
12 14 15

10 11 13 10 12 13 15 13  
15

5 4 5 2 3 2 3 5 3 2 3 5 6 5 6 3  
7 6 7 8 5 7 8 7 8 5 7 6 7 5

5 7 6 7 8 9 9 10 10 12 11 12 14 13 14 15 15 15 17/14 15 10/15 17 18 20

2 3 2 3 5 3 5 7 5 7 8 7 8 10 9 10 12 10 12 9 10 10 13 15

\* Gtr. 5 to left of slashes in tab.

*f*  
w/ dist.



Gr. 1

(2nd time, cont. in notation)

The musical score for guitar (Gr. 1) consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a repeat sign and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is a single line with fingerings (numbers 1-5) written below it, corresponding to the notes in the top staff. The piece concludes with a double bar line and repeat dots.

**I**

Gtr. 6  
Gtr. 1  
*divisi*

G5 F5 G5 F5 N.C. G5 F5 G5 Bb5 N.C.

1/4

**J**

Gtrs. 1 & 5 \*o (dist.)

Gm Am/G Bb/G C/G Bb/G C/G

\*\*w/ wah-wah

Gtr. 6

\*Wah indications: o = open (toe up); + = closed (toe down)  
\*\*Gtr. 1 only.

**K**

Bb/G C/G Bb/G N.C.

Gtrs. 1, 5 & 6 tacet

(Drums) **3** **11** **2** **4** **12** **8**

Double-time ♩=162

wah-wah off

8va

13 13 15 16 18 21

8va

13 15 16 17 18



**L**

A tempo (♩ = 96)

Gtr. 1 N.C. G5 N.C. G5 N.C. G5 B♭5 N.C. G5 F5 *Play 3 times*

3 3 3 3 3 3 3 3 1 3 3 1

**M**

N.C. G5 B♭5 G5 N.C. (Synth.) 5

1/4 3 3 1 3

Hi-hat

(Drums enter)

6

**N**

G5 F5 G5 B♭5 G5 Gtr. 1 F5 G5 N.C. G5 F5 G5 B♭5

7 Gtr. 2 divisi



C

\* Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.



**Words and Music by Allen Collins and Ronnie Van Zant**



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F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#

10 10 10 9 10 4 5 7 (7) 5 / 7 (7) 19 17 18 / 19 (19) 11 12 11 12 12

Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D End Rhy. Fig. 1A

12 11 9 (9) 4 (4) 9 7 9 9 10 10 10 9 10 10 (10) 5 4 5 7 (7) 5 / 7 7 6 7 7 9

# Verse

Gtr. 1: w/ Rhy. Fig. 1A, 2 times

Gtr. 2: w/ Rhy. Fig. 1, 4 times

G D/F# Em F C

1. If I \_\_\_ leave \_\_\_ here to-mor - row, \_\_\_ would you \_\_\_ still re-mem - ber me?.

12 7 9 9 8 9 9 10 1 / 2 / 5 4 5 7

Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F# Em

Well, I must \_\_\_ be \_\_\_ trav-el-ing on \_\_\_ now, \_

(7) 6 / 7 (7) 19 19 17 18 / 19 (19) 11 12 7 9 9 8 9 9



F C Dsus4 D Dsus4 D Dsus4 D G D/F#

'cause there's too man-y plac - es I've got to see. \_ But if I \_ stay \_ here with you, \_

10\9\10 7 1 5 4 5 7 (7)\6\7\6\7 (7) 19 19\18\19\18\19 (19) 11\12 (12)

Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

\_ girl, \_ things just could-n't be the same. \_

7 9 9\8 9 9 10 1 5 4 5 7 (7)\6\7 7\6 7 7 9 9\

G D/F# Em F C

'Cause I'm as \_ free \_ as a bird \_ now, \_ and this bird \_ you can-not change. \_

12 (12)\11 12 (12)\11\9 (9) 9\7 9 9 10 3 10 9 10\12

Dsus4 D Dsus4 D Dsus4 D Dsus4 D F C D

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2

Oh, \_ and the bird \_ you can-not change, \_

(12)\11\12 12\11\12\11 12\11\12\11 10 10\9 10 9 19 19\17 19\17 19\17 19\17 17\24 10\5 5 10 19 24\



Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

F C D F C D

and this bird \_ you can-not change. \_\_\_\_\_ Lord \_\_\_\_ knows I can't \_ change. \_\_\_\_\_

The musical score for guitar 1 and 2 consists of a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody line has a series of eighth and sixteenth notes, with some ties and slurs. The bass line has a series of eighth and sixteenth notes, with some ties and slurs. The fret numbers are written below the bass line.

### Interlude

Gtr. 1: w/ Rhy. Fig. 1A

Gtr. 2: w/ Rhy. Fig. 1, 2 times

G D/F# Em F C

The musical score for guitar 1 and 2 consists of a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody line has a series of eighth and sixteenth notes, with some ties and slurs. The bass line has a series of eighth and sixteenth notes, with some ties and slurs. The fret numbers are written below the bass line.

Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F# Em

The musical score for guitar 1 and 2 consists of a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody line has a series of eighth and sixteenth notes, with some ties and slurs. The bass line has a series of eighth and sixteenth notes, with some ties and slurs. The fret numbers are written below the bass line.

### Verse

Gtr. 1: w/ Rhy. Fig. 1A, 2 times

Gtr. 2: w/ Rhy. Fig. 1, 4 times

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#

2. Bye \_ bye, . ba - by, it's been sweet

The musical score for guitar 1 and 2 consists of a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody line has a series of eighth and sixteenth notes, with some ties and slurs. The bass line has a series of eighth and sixteenth notes, with some ties and slurs. The fret numbers are written below the bass line.



Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

— now, — yeah — yeah. — Though this- feel - in' I — can't. change. —

7 9 9 8 9 9 (9)/10 (10) 1 4 5 7 (7) 6 / 7 (7) 19 19 17 18 / 19 (19)

G D/F# Em F C

A please don't — take — it so — bad — ly, — 'cause the Lord knows I'm to blame..

11 / 12 (12) 7 9 9 8 9 9 10 9 / 10 4 5 7 5 /

Dsus4 D Dsus4 D Dsus4 D Dsus4 D G D/F#

But if I — stay — here with — you, —

(7) 6 / 7 6 / 7 (7) 19 19 18 / 19 18 / 19 (19) 11 / 12

Em F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

— girl, — things just could-n't be the same. —

7 9 9 7 9 9 10 9 / 10 (10) 4 5 7 (7) 6 / 7 (7) 19 19 17 19 17 19 / 17 / 19



Dsus4 D Dsus4 D Dsus4 D Dsus4 D F C D Rhy. Fill 1 D<sup>X</sup> End Rhy. Fill 1  
 Gtrs. 1 & 2 w/ Rhy. Fig. 2, 1st meas. only  
 Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only      Gtrs. 1 & 2: w/ Rhy. Fill 1      Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas. only

Gtrs. 1 & 2: w/ Rhy. Fill 1  
D

70



**♩ = 120**

Lord, \_\_\_\_\_ I can't \_\_ change. \_\_\_\_\_ Won't you

Gtrs. 1 & 2: w/ Rhy. Fig. 3

The musical score for "Bird Song" consists of two staves. The top staff is for the vocal line, and the bottom staff is for the guitar accompaniment.

**Vocal Line:**

- The key signature is one sharp (F#), and the time signature is 4/4.
- The melody is written in a treble clef.
- Chord symbols above the staff indicate the harmonic structure: G<sup>III</sup>, B<sup>b</sup>5, and C<sup>III</sup>.
- The lyrics are: "fly, \_\_\_\_\_ free \_\_\_\_\_ bird, \_\_\_\_\_ yeah! \_\_\_\_\_".

**Guitar Line:**

- The guitar part is written in a treble clef.
- It features a series of whole notes in the first three measures, corresponding to the vocal line.
- In the fourth measure, the guitar plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3.
- The dynamic marking *f* (forte) is placed below the eighth-note scale.
- The instruction "Gtrs. 3 & 4 (w/o slide)" is written above the staff.
- The instruction "8va" is written above the staff, indicating an octave shift.

**Rehearsal Markers:**

- Rehearsal marker 15 is located at the end of the fourth measure.
- Rehearsal marker 15 is located at the end of the eighth measure.

## Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 4 times

[illegible][illegible]







G<sup>III</sup> B<sup>b</sup>5 C<sup>III</sup>

full full full full hold bend

G<sup>III</sup>

full full full full full full full full full

B<sup>b</sup>5 C<sup>III</sup>

full full full full full full full full full full

G<sup>III</sup> B<sup>b</sup>5

full full full

C<sup>III</sup> G<sup>III</sup> B<sup>b</sup>5

Rhy. Fig. 5

Gtrs. 1 & 2

full full full full full

Fill 1

Gtr. 4

full full full full full

TAB



**End Rhy. Fig. 5**

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 5, 2 times

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments (accents and mordents) and is divided into measures by bar lines. Above the staff, the chords G<sup>III</sup>, B<sup>b</sup>5, and B5 are indicated. The lower staff is a bass line with fingerings 17 and 15, and slurs. Arrows labeled "full" point to specific notes in the bass line.

Gtr. 4

The musical notation for guitar track 4 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains eighth-note patterns with various articulations like accents (^) and slurs. The bottom staff shows fret numbers (17, 15, 17) under the notes, with upward arrows labeled "full" indicating full bends.

Gtrs. 1 & 2: w/ Rhy. Fig. 5, 1st 3 meas. only

[illegible][illegible]



B5 C<sup>III</sup>

### Rhy. Fill 2

**End Rhy. Fill 2**

Gtrs. 1 & 2: \*w/ Rhy. Fig. 5, 3 times

Bb5

Gtrs. 1 & 2

N.C. 21 E  
4

F  
④  
3ft

F#  
④  
4fr

G  
④  
5ft

G<sup>III</sup>

Gtrs. 3 & 4

The musical notation for guitar tracks 3 and 4 consists of two staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features various rhythmic values including eighth and sixteenth notes, rests, and slurs. The bottom staff contains fret numbers (6, 3, 8) and dynamic markings ('full') indicating where to play full chords or specific fretted notes. A 'let ring' instruction with a dashed line and a quarter note symbol is placed above the bottom staff between measures 7 and 8.

\*Rhy. Fill 2 replaces last meas. of Rhy. Fig. 5 each time

The musical score for guitar is presented in two staves. The top staff is a standard musical notation in G major (one sharp) and 4/4 time. It features a melodic line with various chords indicated above: B5, C<sup>III</sup>, N.C. (Natural Chord), and G<sup>III</sup> (labeled as 'Gr. 4: w/ Fill 2'). The bottom staff is a fretboard diagram corresponding to the top staff, showing fret numbers (0, 6, 8) and a 1 1/2 fret bend indicated by a curved arrow.

The musical score is divided into two systems. The top system features a melody line on a single staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, often beamed together. Above the staff, chord changes are indicated: B5, CIII, N.C. (Natural Chord), and GIII. A wavy line above the staff indicates a guitar-specific technique, with the text "Gtrs. 3 & 4" written below it. The bottom system shows a bass line with fret numbers (0, 6, 7, 8, 9, 6, 8, 6, 0, 8, 6, 0, 8, 0, 6, 1 1/2, 0, 1 1/2, 0, 1 1/2, 5, 3, 5, 3, 5, 3, 5). An arrow labeled "full" points to the 9th fret. The bottom system also includes a wavy line above the staff, similar to the one in the top system.

Gtr. 4: w/ Fill 3

B5 C<sup>III</sup>

N.C.

G<sup>III</sup>

**Rhy. Fig. 6**

Gtrs. 1 & 2

[illegible]







8va .

[illegible]

Bb5

C5

C<sup>III</sup>

**End Rhy. Fig. 7**

**Rhy. Fig. 7**

Gtrs. 1 &amp; 2

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 7, 3 times

G<sup>III</sup>

Bb5

C5

C<sup>III</sup>

*loco*

Gtr. 3

G<sup>III</sup>

B65

C5

Gr. 3

The image shows a musical score for guitar, labeled 'Gr. 3'. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melody with various notes, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef and contains a bass line with fingerings indicated by numbers 1 through 17. Above the bass line, there are several 'full' markings with arrows pointing to specific notes. The score is divided into measures by vertical bar lines.

Gtr. 4

Gr. 4

17 15 15 17 15 15 17 15 15 17 14 14 12 14 14 12 12 (12) 12 10 14 14



**C<sup>III</sup>** **G<sup>III</sup>** **B<sup>b</sup>5**

**C5** **C<sup>III</sup>**

**G<sup>III</sup>** **B<sup>b</sup>5** **C<sup>III</sup>**

Rhy. Fig. 8

Gtrs. 1 & 2



End Rhy. Fig. 8

First system of guitar tablature for Gtrs. 1 & 2. The music is in G major (one sharp) and 4/4 time. It consists of two staves. The first staff contains a melodic line with eighth and sixteenth notes, including triplets and slurs. The second staff is a guitar tablature with fret numbers (12, 14, 15) and 'full' bends indicated by upward arrows. Above the first staff, there are four groups of beamed eighth notes, each with a downward arrow pointing to the first staff.

Second system of guitar tablature. It continues the melodic line on the first staff and the guitar tablature on the second staff. The tablature includes fret numbers and 'full' bends. Above the first staff, there are four groups of beamed eighth notes, each with a downward arrow pointing to the first staff. The system is divided into two measures by a double bar line.

Third system of guitar tablature. It continues the melodic line on the first staff and the guitar tablature on the second staff. The tablature includes fret numbers and 'full' bends. Above the first staff, there are four groups of beamed eighth notes, each with a downward arrow pointing to the first staff. The system is divided into two measures by a double bar line. The second measure of the second staff includes a 'hold bend' instruction with a dashed line.



The image displays a musical score for the song "The Rose Tree" on guitar. It consists of two systems of music, each featuring a standard musical staff with a treble clef and a key signature of one sharp (F#). The first system includes a melodic line with eighth and sixteenth notes, some beamed together, and a guitar tablature line below it. The tablature uses numbers 12, 14, 15, and 17 to indicate fret positions. The second system continues the melody and includes a guitar tablature line with numbers 14, 15, 17, and 18. The score is written in a clear, legible font, and the guitar tablature is presented in a way that is easy to read and understand.

[illegible][illegible]



[illegible]

Rhy. Fig. 10  
Gtrs. 1 & 2



8va -  
Gtrs. 3 & 4

8va -  
Bb5

G5 Bb5 C5  
Gtr. 3 8va -

8va -  
Gtr. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 10, 1st 3 meas. only  
Bb5 G5 loco Bb5 C5

8va -  
loco



[illegible]

Bb C III Bb End Rhy. Fig. 11

The musical score for 'End Rhy. Fig. 11' is written in B-flat major and 3/4 time. It consists of three systems. The first system has a treble staff with a melody and a bass staff with a bass line. The second system has a treble staff with a melody and a bass staff with a bass line. The third system has a treble staff with a melody and a bass staff with a bass line. The score includes various musical notations such as notes, rests, and accidentals.

Gtrs. 1 & 2: w/ Rhy. Fig. 11, 3 times

The notation shows two guitar tracks. Track 1 (top) has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The first measure has a G III chord and a rhythmic figure of eighth notes. The second measure has a Bb chord and a rhythmic figure of eighth notes. The third measure has a C III chord and a rhythmic figure of eighth notes. Track 2 (bottom) has a treble clef and a key signature of one sharp (F#). It contains three measures of music. The first measure has a full chord and a rhythmic figure of eighth notes. The second measure has a full chord and a rhythmic figure of eighth notes. The third measure has a 1/2 chord and a rhythmic figure of eighth notes.

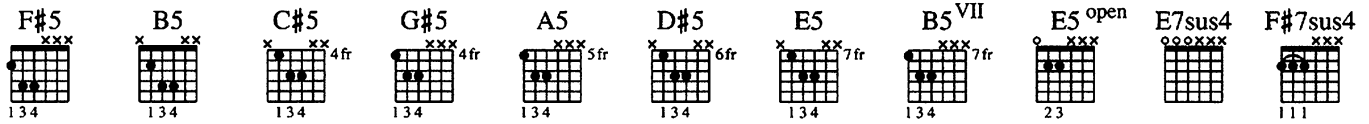


[illegible]



# Godzilla

Words and Music by Donald Roeser



## Intro

Moderately ♩ = 90

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

F#5 B5 C#5 G#5 A5 D#5 E5 B5<sup>VII</sup> F#5 B5 C#5 G#5 A5 D#5 E5 B5<sup>VII</sup>  
 Rhy. Fig. 1 End Rhy. Fig. 1  
 \*Gtr. 1 (dist.) w/ panned delay *mf*

Gtr. 2 (dist.)

Riff A

*mf* full 12 (12) (12) full 12 (12)

TAB

Gtr. 3 (dist.)

Riff A1

*mf* full 9 (9) (9) full 9 (9)

TAB

\*Two gtrs. arr. for one.

## Verse

Gtrs. 2 & 3 tacet

Gtr. 1: w/ Rhy. Fig. 1, 6 times

F#5 B5 C#5 G#5 A5 D#5 E5 B5<sup>VII</sup> F#5 B5 C#5 G#5

1. With a pur-pose-ful gri-mace and a ter-ri-ble sound he

End Riff A Gtr. 4 (dist.)

full 12 (12) full 12 (12)

End Riff A1

full 9 (9) full 9 (9)

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## Chorus

Oh, no, they say he's got to go. Go, go God - zil-la. Whoo. \_\_\_\_\_

F#5 F#7sus4 F#5 F#7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4

Oh, no there goes To-kyo. Go, go God

hold bend full

3 full

F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4  
 zil - la. Whoo. \_\_\_\_\_  
 2/2 2/2 2/2 2/2 2/2 1/2 full (12) 10 11

## Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1, 4 times

The musical score for 'The Last Days of Pompeii' is presented in two systems. The first system features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in eighth notes, with various articulations including slurs, accents, and breath marks. Above the staff, the notes are labeled with their corresponding chords: F#5, B5, C#5, G#5, A5, D#5, E5, and B5 VII. The second system consists of two staves. The top staff continues the melody, while the bottom staff provides a bass line with fingerings indicated by numbers in parentheses. The score is marked with '8va' and 'loco' to indicate specific playing techniques.



F#5 B5 C#5 G#5 A5 D#5 E5 B5vii

4 / 16 14 16 14 16 14 16 14

full

17 14 17 (17) 17 (17) 17 (17) 17 (17) 17 (17) 17 (17) 17 (17)

Gr. 1

Oh no, they say he's got to go. Go, go God - zil-la. Whoo. \_\_\_\_\_

8va ..... loco

1 1/2

P.M.

(17) 3 2 0 0 2 (2) 0

(18) 18 17 16 14 17 16 14 16 17 15 16 16 15

F#5 F#7sus4 F#5 F#7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4

Oh no, there goes To-kyo. Go, go God -

full 14 16 16 14 16 14 17 3 2 0 0 4 2 (2) 0



F#5

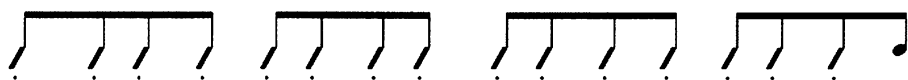
F#7sus4 F#5

F#7sus4 F#5

F#7sus4 F#5

E  
④  
2fr

## Interlude

F#  
④  
4fr

zil - la. Whoo. \_\_\_\_\_

full 17 16 17 17 16 14 16 14 1/2 16 14 16 16 14 16 16 14 14 16 16 14 16 16 14 16 14 16 14 16

Gtrs. 1 & 4 tacet  
w/ Vocal ad Lib.  
N.C. (F#7)

E5

8 Oh \_

8 Gtr. 1 1/2 1/4 (cont. in slash)

4 2 3 4 2 2 4 4 2 3 4 4 2 3 4 2 (2) 4 3 4 3 2 2 0

## Chorus

Gtr. 1 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 E5 open E7sus4 F#5 F#7sus4 F#5 F#7sus4

no, they say he's got to go. Go, go God - zil-la. Whoo. \_\_\_\_\_

Gtr. 4 full full full (14) 12 14 full full full 16 14 16 14 16 14

F#5 F#7sus4 F#5 F#7sus4 E5 open E7sus4 E5 open E7sus4

Oh no,

full full 16 16 16 14 16 14 16 16 14 16 14 16 15 14 12 10 12 9 9 9 9 9 9



E5<sup>open</sup> E7sus4 E5<sup>open</sup> E7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4 F#5 F#7sus4

there goes To-kyo. Go, go God - zil-la. Whooo. \_\_\_\_\_

9 10 11 full 11 9 9 9 9 16 16 16 16 14 1/2 16 14 16 16 16 16 14 P.M. 16 full 16 14 16 16 14 16 17 (17) full

**Outro**  
 Gtr. 1: w/ Rhy. Fig. 1, 9 times, simile  
 Gtrs. 2 & 3: w/ Riffs A & A1  
 F#5 B5 C#5 G#5 Gtr. 4 tacet

His - to - ry shows, a - gain and a - gain, how

14

A5 D#5 E5 B5<sup>VII</sup> F#5 B5 C#5 G#5 A5 D#5 E5 B5<sup>VII</sup> play 3 times

na-ture points out the fol - ly of man. God - zil - la.

Gtr. 4 w/ octaver effect w/ bar + 1/2 P.H.

9 (9) 9 9 (9)

Gtr. 4 tacet F#5 B5 C#5 G#5 A5 D#5 E5 B5<sup>VII</sup> F#5 Gtr. 1

His-to - ry shows, a - gain and a - gain, how na-ture points out the fol - ly of man. God - zil - la.



# Heart Shaped Box

Words and Music by Kurt Cobain

Drop D tuning, down 1/2 step:  
(low to high) D $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately  $\text{♩} = 100$

Gtr. 1 (clean) A5 F5 D5 A5 F5 D7

*mp*  
let ring

TAB

Gtr. 2 (clean)

*mp*

TAB

## Verse

A F5 D5 A5 F5 D7

1., 3. She \_ eyes me like \_ a Pi - sces when \_ I \_ am weak. \_

*let ring*

2nd time, Gtr. 2: w/ Fill 1

TAB

TAB

## Fill 1

Gtr. 2

*let ring*

TAB



A F5 D5 A F5 D7

I've been locked in - side \_\_\_ your heart - shaped box \_\_\_ for \_\_\_ weeks. \_\_\_

let ring -----

let ring -----

let ring -----

let ring -----

2nd time, Gtr. 2: w/ Fill 3

A F5 D5 A F5 D7

I was drawn in - to \_\_\_ your mag - net tar \_\_\_ pit \_\_\_ trap. \_\_\_

Riff A End Riff A

let ring -----

let ring -----

let ring -----

let ring -----

Fill 2  
Gtr. 2

let ring -----

2 2 0 3 3 3

Fill 3  
Gtr. 2

let ring -----

0 3







D7 A5 F5 D7

— to your price - less ad - vice. — Hey! Wait! I've got a new com-plaint.

let ring -----

let ring -----

let ring -----

let ring -----

A5 F5 D7 A5 F5

For - ev - er in debt — to your price - less ad - vice. — Hey! Wait!

let ring -----

let ring -----

let ring -----

let ring -----



D7 A5 F5 D7

I've got a new com-plaint. For - ev - er in debt — to your price - less ad - vice, —

let ring ----- 1/2 1/2 1/2 let ring ----- 1/2

F5 D5

your ad - vice. —

To Coda

1/2 1/4 1/2



# Verse

Gtr. 1: w/ Riff A (3 3/4 times)

A

F5

F5 D7

2. Meat - eat - ing or -

End Rhy. Fig. 1

let ring -----

End Rhy. Fig. 1A

let ring -----

*mp*  
w/ clean tone

D5 A F5 D7

- chids for - give no one just yet.

Gtr. 2

let ring ----- let ring -----

A F5 D5 A F5

Cut my - self on an - gel's hair and ba - by's breath.

let ring ----- let ring -----



D7 A F5 D5

Brok - en hy - men of your high - ness, I'm

let ring ----- let ring ----- P.M. ---

A F5 D7 A F5

left black. Throw down your um - bil -

let ring -----

D5 A F5 D7

- i - cal noose so I can climb right back.

let ring ----- *f* w/ dist. let ring -----

\*Gtrs. 1 & 2

\*Composite arrangement



# Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

A5 F5 D7 A5 F5

Hey! Wait! I've got a new com - plaint. For - ev - er in debt \_

D7 A5 F5 D7

\_ to your price - less ad - vice. \_ Hey! Wait! I've got a new com - plaint.

A5 F5 D7 A5 F5

For - ev - er in debt \_ to your price - less ad - vice. \_ Hey! Wait!

D7 A5 F5 D7

I've got a new com - plaint. For - ev - er in debt \_ to your price - less ad - vice, \_

F5 D5 F5 D7

\_ your ad - vice. \_

## Guitar Solo

Gr. 1 \* A F D A F

w/ Rotovibe

1 1/2 1/2 1/2 1

0 (8) 7 6 (6) 5 5 (5) 3 1 0 8 (8) 6 (6) 5

7 5 3 7 5

\*Chords implied by bass (next 8 meas.)

D.S. al Coda

D A F D A F D

1/2

5 (5) 3 1 0

3 3 3 3

dist. off Rotovibe off



⊕ Coda

1., 2.

F5 D5

Your ad - vice. \_

3.

D7

rit. fdbk. fdbk. 15ma

Pitches: F# C

rit. let ring P.S.



### Words and Music by Stevie Wonder

**Moderately fast Funk Rock ♩ = 138**

\* Em7  
Gtr. 1 (slight dist.)

## G

A

Em7

N.C.

\* Chord symbols reflect basic harmony.

## Verse

Gtr. 1 tacet  
E5

G2

A5

35

G5

A

G

45

E5

G.

A5

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A

turn - in', \_\_\_\_\_

**End Rhy. Fig. 2**

$\begin{array}{ccccc} 14 & 14 & & 14 & 14 \\ 14 & 14 & \text{---} & 14 & 14 \\ 14 & 14 & 16 & 14 & 14 \end{array}$	$\begin{array}{ccccc} 14 & 14 & & 14 & 14 \\ 14 & 14 & \text{---} & 14 & 14 \\ 14 & 14 & 16 & 14 & 14 \end{array}$	$\begin{array}{ccccc} 14 & X & & 14 & 14 \\ 14 & X & & 14 & 14 \\ 14 & X & & 14 & 14 \end{array}$
--	--	---

4	2	4	2	4	3	2	5	2	2	4	2	4	2	4	3	2	5	2	0	$\frac{2}{5}$ $\frac{5}{0}$	$\frac{2}{5}$ $\frac{5}{0}$	$\frac{2}{5}$ $\frac{5}{0}$	$\frac{2}{5}$ $\frac{5}{0}$	X V X
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--------------------------------	--------------------------------	--------------------------------	--------------------------------	-------------

A

'cause it won't \_\_\_\_\_ be too long.

15	15	15	15	15	16	14	14	14	13	13		X	15	15	X	X	X	14	15	
14	14	14	14	14	14	13	13	13	12	12		X	15	15	X	X	X	14	15	
												X	15	15	X	X	X	14	15	14

[illegible]







Em7 G A Em7 G A Em7 G A

long.

Em7 G A **Chorus** A7 Em7

I'm so darn glad he let me try it a - gain, — 'cause my

Gr. 2

1/2 P.M. - - - 1 P.M. - - - 1

\* Gang vocals, next 9 meas.

A7 Em7 A7

last time on earth I lived a whole world of sin. — I'm so glad that I — know more



Em7 F#5 B7#5

than I knew then. — Gon - na keep on try - in' till — I reach — the high - est

P.M. — — — — — P.M. — — — — — w/ bar — — — — — let ring — — — — —

\* T = Thumb on 6th str.

Em7 G A Em7 G A Em7 G A Em7 G A

ground. — 3. Uh,

rake

Riff A End Riff A

## Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

teach - ers, — — — — — a keep on teach - in'. Uh,



Gtr. 1: w/ Rhy. Fill 2

Em7

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

5

105



E5 G5 A5 E5 G5 A5 E5 G5 A5

keep on be - liev - in'.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A F#m7 A B F#m7 A B A Gtr. 1: w/ Rhy. Fill 2 D N.C.

Sleep - ers, \_\_\_\_\_ just stop sleep - in', \_\_\_\_\_ 'cause it won't \_\_\_\_\_ be too

Gtr. 2: w/ Riff A Em7 G A Em7 G A Em7 G A Em7 G A D.S. al Coda

long. Oh, no! \_\_\_\_\_ I'm

# ⊕ Coda

G A Em7 G A

ground. \_\_\_\_\_ Till \_\_\_\_\_

(Spoken:) An' \_\_\_\_\_ Stev-ie knows that, uh, no-bod-y's \_\_\_\_\_ gon-na bring me down.

Gtr. 1

Gtr. 2

0 0 3 3 3 5 3 0 0 2 5 7 5 3 0 0 3 3 3 5 5 5

\* Gang vocals, till end. \*\* Sung as even eighth notes.



Em7 G A Em7

I reach the high - est ground. 'Cause me 'n' Stev-ie, see, we're gon-na be a sail-in' on \_

rake rake

Fretboard diagram (first system):

x	12	14	14	15	x	12	14	12	14	12

Fretboard diagram (second system):

12	14	12	14	12	14	12	14	12	14	12

Riff B

Fretboard diagram (Riff B):

0	0	5	4	2	3	0	0	3	3	3	5	5	5	0	0	3	5	7	5	3

G A Em7

the get funk-y sound. \_ Till I reach the high - est ground. \_ Bust - in' out, \_ an' I'll

Gr. 2: w/ Riff B (2 times)

G A

Fretboard diagram (first system):

x	12	12	14	12	14	12	14	12	14	12

Fretboard diagram (second system):

12	12	14	15	15	15	14	14	14	14	14

Fretboard diagram (third system):

x	12	12	14	12	14	12	14	12	14	12

End Riff B

Fretboard diagram (End Riff B):

0	0	3	3	3	5	5	5	0	0	5	4	2	3



Em7

G A Em7

break you out, 'cause I'm sail-in' on. Till I reach the high-est

[illegible]

Very fast ♩ = 320

Em7 E5 G5 A5 G5 E5 G5 A5 G5

— I reach the high-est ground. —

*f*

15 15 15 15 15 15 0 0

0 14 0

14 14 12 14 12 14 12 14 12 14 12 14 12 14 12

\* Vocal disregards tempo change.

[illegible]

**\*\* Composite arrangement.**



# I Love Rock 'N Roll

Words and Music by Alan Merrill and Jake Hooker

## Intro

Moderately Slow Rock ♩ = 96

Gtr. 1 (dist.)

E5

A5

B5

First system of musical notation for Gtr. 1 (dist.). It consists of a standard staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The notation shows a series of chords: E5, A5, and B5. There are also some single notes and rests. A dynamic marking 'f' (forte) is present. A 1/4 note is indicated with an arrow. Below the staff is a tablature (TAB) section with six lines. The numbers 2, 0, 2, 0, 3, 2, 0, 2, 4, 4, 3 are written on the lines, corresponding to the frets for each note.

Gtr. 2 (dist.)

Second system of musical notation for Gtr. 2 (dist.). It consists of a standard staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The notation shows a series of chords: E5, A5, and B5. There are also some single notes and rests. A dynamic marking 'f' (forte) is present. Below the staff is a tablature (TAB) section with six lines. The numbers 9, 7, 0, 9, 7, 0, 7, 5, 7, 5, 9, 7, 9, 7 are written on the lines, corresponding to the frets for each note.

E5

A5

B5

A5

E5

Second system of musical notation for Gtr. 1 (dist.). It consists of a standard staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The notation shows a series of chords: E5, A5, B5, A5, and E5. There are also some single notes and rests. A dynamic marking 'f' (forte) is present. A 1/4 note is indicated with an arrow. Below the staff is a tablature (TAB) section with six lines. The numbers 2, 0, 2, 0, 3, 2, 0, 2, 4, 2, 0, 2, 0, 2 are written on the lines, corresponding to the frets for each note.

Third system of musical notation for Gtr. 2 (dist.). It consists of a standard staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The notation shows a series of chords: E5, A5, B5, A5, and E5. There are also some single notes and rests. A dynamic marking 'f' (forte) is present. Below the staff is a tablature (TAB) section with six lines. The numbers 9, 7, 0, 9, 7, 0, 7, 5, 7, 5, 9, 7, 9, 7 are written on the lines, corresponding to the frets for each note.







E5 A5

play-in' my fa - vor - ite song. \_\_\_\_\_ And I could tell it would-n't be long \_ 'til he was with  
 we can be a - lone?" \_\_\_\_\_ And next, we were mov - in' on, \_ he was with

w/ bar

-1/2

N.C. B5

me, yeah, me! And I could tell it would-n't be long \_ 'til he was with me, yeah, me, sing-in',  
 me, yeah, me! Next, we were mov - in' on, \_ he was with me, yeah, me, sing-in',



# Chorus

E5 A5 B5 E5

I love rock 'n' roll, \_ so put an-oth-er dime in the juke box, - ba - by. I love rock 'n' roll, \_ so

1/4 1/4

A5 B5 E5 N.C.

come and take your time and dance with me. Ow! 2. He

full 15 (15) 12 14 12

1/4



# Guitar Solo/Pre-Chorus

Gtr. 3  
(dist.)

E5

E7

N.C.

E5

w/ bar

1/2 1/2 full full full

0 X 2 2 (2) 0 7 6 (7 6) 11 9 11 11 12 11 12 12 (11) 9 11

-1

Gtr. 1

full

2 2 7 7 15 (15) 12 14 12 2 2

Gtr. 2

1/4

9 9 7 7 7 6 7 5 3 9 9 7 0 0

B5

N.C.

A5

B5

E5

Said, "Can I take ya home \_ where we can be a -

P.M. -4

12 11 9 9 9 11 9 12 14 13 9 9 9 8 8 8 8 6 6 6 6 4 4 4 4 2 2 2 2 1 1 1 4 2 4

full

4 4 15 (15) 12 14 12 2 2 4 4 2 2

1/4

9 9 7 6 7 5 3 7 7 9 9 9 9 0 0



A5

lone?" \_\_\_\_\_ Next, we were mov - in' on, \_ he was with me, yeah, me! And we'll be

w/ bar

2

2 0 2 0 (2 0)

-1/2

7 5

## Chorus

Gtr. 2 tacet  
N.C.

N.C.

mov - in' on, \_ and sing-in' that same old song, yeah, with me, \_ sing-in', I love rock 'n' roll, \_ so

put an-oth-er dime in the juke-box, ba - by. I love rock 'n' roll, \_ so come and take your time and dance with me.



# Outro-Chorus

E5 A5 B5

I love rock 'n' roll, \_ so put an-oth-er dime in the juke-box, ba - by.

Gtr. 1

Gtr. 2

\*Gtr. 3

\*Play 3rd & 4th times only.

1., 2., 3. 4.

E5 A5 B5 A5 B5 E5

I love rock 'n' roll, \_ so come and take your time and dance with come and take your time and dance with me!



# Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

## Intro

Slow Rock ♩ = 69

N.C.(E5)

Intro

Slow Rock ♩ = 69

N.C.(E5)

Gtrs. 1 & 2 (dist.)

TAB

\*\*Spoken: I am I - ron Man!

8va

f

fdbk.

\*Bend behind the nut. \*\*With effects

pitch: F#

loco

8va

fdbk.

loco

8va

fdbk.

pitch: F#

pitch: F#

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

loco

poco accel.

4 7 7 9 9 12 11 12 11 12 7 7 9 9 10

2 5 5 7 7 10 9 10 9 10 5 5 7 7

Rhy. Fig. 1

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

End Rhy. Fig. 1

4 7 7 9 9 12 11 12 11 12 7 7 9 9

2 5 5 7 7 10 9 10 9 10 5 5 7 7

x 3



**Verse**  
Slightly Faster ♩ = 76

N.C.(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (F#5) (D5) (E5)

1. Has he lost his mind? Can he see or is he blind?  
 2. Is he live or dead? I see thoughts with in his head.  
 3. Heav - y boots of lead, fills his vic - tims full of dread,

**Riff A** **End Riff A**

2 5 5 7 7 5 4 5 4 5 4 5 5 7 7 15

Gtrs. 1 & 2: w/ Riff A

(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

Can he walk pass at him all, or if he moves will he fall?  
 We'll just pass him there, Why should we e - ven care?  
 run - ning as fast as they can. I - ron Man lives a - gain!

1. Gtrs. 1 & 2: w/ Rhy. Fig. 1

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

**Interlude**

Gtrs. 1 & 2 N.C.(B5) (A5) (B5)

*simile on repeat*

1/4 1/4

6 7 7 7 5 (5) 7 6 5 5 5 0 4 5 5 6 7 7 5 (5) 7 6

**To Coda**

(A5) (B5) (A5)

1/4

5 5 5 0 4 5 5 6 7 7 5 (5) 7 7 6 5 5 5

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

4 7 7 9 9 12 11 12 11 12 7 7 9 9 10



B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

4 7 2 5 7 9 9 12 11 10 9 12 11 10 9 12 7 10 5 7 9 9 X 3

# Verse

Gtrs. 1 & 2: w/ Riff A, 2 times

N.C.(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

3. He was the turned to steel in the great mag-net to-ic field,  
4. Now the time is here for I-ron Man to spread fear.

(B5) (D5) (E5) (G5) (F#5) (G5) (F#5) (G5) (D5) (E5)

when he travelled the time for the fu-ture of man-kind,  
Ven-geance from the grave, kills the peo-ple he once saved.

# Bridge

E5 D5 B5

No-bod-y wants him, he just stares at the world.  
No-bod-y wants him, they just turn their heads.

Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2 Riff B End Riff B

9 7 5 4 4 2 2 5 2 2 3 4 2 3 4 4 4 2 2 5 2 2 3 4 2 3 4

Gtrs. 1 & 2: w/ Rhy. Fig. 2 E5 D5 Gtrs. 1 & 2: w/ Riff B B5

Plan-ning his ven-geance that he will soon un-furl,  
No-bod-y helps him, now he has his re-venge.

# Interlude

Double - Time ♩ = 164

N.C. (C#m)

Gtrs. 1 & 2 Riff C End Riff C

6 4 6 5 4 2 2 2 4 4 6 4 6 5 4 2 2 2 4 4



# Guitar Solo

Gtr. 2 tacet

Gtr. 1 N.C. (C#m)



# Interlude

Half - Time Feel ♩ = 76

Gtrs. 1 & 2: w/ Riff B, 2 times

*D.S. al Coda*  
(take 2nd ending)

Gtrs. 1 & 2: w/ Riff C

## Coda

Double - Time ♩ = 164

(A5)  
Gtrs. 1 & 2

N.C.(E)

\* Bend behind the nut.

\*\*N.C.(E5)

(D5)

(C#5)

(C5)

Riff D

End Riff D

\*\* Chords implied by bass.

## Guitar Solo

N.C.(E5)

(D5)

(C#5)

(C5)

Gtr. 1

Gtr. 2



(E5) (D5) (C#5) (C5)

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1/2 1/2 1/2

9 9 9 9 9 9 7 9 7 9 7 5 7 5 7 7 5 7

9 9 9 9 9 9 7 9 9 7 9 5 7 5 7 5 7 5

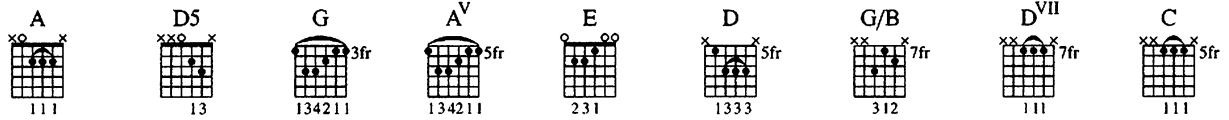
N.C.(E5)  
Gtrs. 1 & 2

121



# Jessica

Written by Dickey Betts



## Intro Uptempo Country Rock ♩ = 208

Gr. 1 (acous.)

A D/A A G/A A D/A A G/A

*mf* let ring (w/ slap-back echo effect)

A D/A A G/A A D/A A G/A

Rhy. Fig. 1 End Rhy. Fig. 1

Gr. 1: w/ Rhy. Fig. 1

Gr. 2 (elec.) A D/A A G/A A D/A A G/A

*mf*

Gr. 3 (elec.)

*mf*



# Chorus

Gtr. 1: w/ Rhy. Fig. 1, 3 times

A D/A A G/A A D/A A G/A

Gtrs. 2 & 3: w/ Fill 1, on D.S. only

A D/A A G/A A D/A A G/A

Fill 1

Gtr. 2

TAB

Gtr. 3

TAB



First system of guitar notation, measures 1-4. Chords: A, D/A, A, G/A, 1. A, D/A, A, G/A.

Gr. 1: w/ Rhy. Fig. 1, 1st 3 meas. only

Second system of guitar notation, measures 5-8. Chords: A, D/A, A, G/A, A.

Third system of guitar notation, measures 9-12. Chords: A, D5.



Chords: A, D/A, A, G/A, A

To Coda

Chords: D/A, A, G/A, A, D/A, A, G/A

### Bridge

Gtr. 3 tacet  
G  
Rhy. Fig. 2

Chords: A<sup>v</sup>, G

Gtr. 1: *sim.*

Gtr. 2: *sim.*

\* Strum bottom 3 stgs. only.

Chords: A<sup>v</sup>, G



A<sup>v</sup> G E

### Chorus

Gtr. 1: w/ Rhy. Fig. 1, 3 times

End Rhy. Fig. 2

A

D/A

A

G/A

A

Gtr. 2

Gtr. 3

D/A A G/A A D/A A G/A A



D/A A G/A A D/A A G/A A

(7) 9 10 9 10 10 10 (10) 9 10 9 7 6 7 5 7 5 7 5

Gtr. 1: w/ Rhy. Fig. 1, 1st 2 meas. only Gtrs. 1 & 3 tacet

D/A A G/A A D/A A G/A N.C.

Gtr. 2

(5) 9 10 9 10 9 10 9 7 6 7 6 7 5 7 6 7 9 10 7

(10) 14 14 12 14 12 14 10 11 9 11 9 11 10 11 9 7 9 10 12 5 7 8 10

\*Gtr. 4 w/ fingers

\*Gtr. & piano arr. for one gtr.

9 11 12 14 12 13 15 17 17

9 11 12 14 12 13 15 12 12

7 9 10 12 9 10 12 15 12 9



# Breakdown

Gtr. 4 tacet

Gtr. 1 A D/A A D/A A

Gtr. 2

A D/A A D/A A

Rhy. Fig. 3 End Rhy. Fig. 3

Riff A End Riff A

Gtr. 1: w/ Rhy. Fig. 3  
Gtr. 2: w/ Riff A

\*Gtr. 5 A D/A A D/A A

\*Piano arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 3, 7 times  
Gtr. 2: w/ Riff A, 7 times

A D/A A D/A A

let ring

play 7 times



**Piano Solo**

Gr. 1 A D/A A D/A *play 16 times* N.C. Grs. 1 & 2

2 2 2 2 3 3 3 3 3 2 2 2 3 3 3 3 3 5 5 5 2 2

**Guitar Solo**

D D  
⑤  
5fr  
Rhy. Fig. 4

Gr. 1

Gr. 2

(Gr. 1 cont. in slashes)

*f*

10

3 3 5 5 5 7 7 4 4 5 5 5 7 7 7 4 5 7 9

G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C D

Gr. 1: w/ Rhy. Fig. 4, 49 times

End Rhy. Fig. 4

10 12 12 (12) 12 12 (12) 10 12 (12) 12 (12) 12 (12) 12 10 10 10

G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C D

(10) 10 10 12 10 12 10 12 10 12 12 10 10 10 12 10

G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C D

10 12 10 12 10 10 10 10 12 10 12 12 10 12 10 12 (12) 10 12 10 12



G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C D

10 12 10 12 10 11 12 11 10 12 10 11 12 11 10 11 9 7 9 7 7 7 7 7 7

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in a six-string format with fret numbers indicated below the staff. Chord symbols G/B, D<sup>VII</sup>, C, and D are placed above the melody line. Wavy lines above the melody and the guitar staff indicate where the guitar should strum.

G/B    D<sup>VII</sup>    C    D                      G/B    D<sup>VII</sup>    C    D

(7) 7 9 7 9 7 9    9 9 7 9 7 9 9 9    7 9 7 9 9 7 9 7 9 9 7 9 7



First system of guitar notation. The treble clef staff shows a sequence of chords: G/B, D<sup>VII</sup>, C, D, G/B, D<sup>VII</sup>, C, D. The bass staff contains fret numbers: 10 10 12 12 10 12 | 10 10 10 | 10 10 10 10 12 | 10 10 10 10.

Second system of guitar notation. The treble clef staff shows a sequence of chords: G/B, D<sup>VII</sup>, C, D, G/B, D<sup>VII</sup>, C, D. The bass staff contains fret numbers: 12 12 12 10 | 10 10 10 10 10 10 12 | 10 12 10 12 12 10 12.

Third system of guitar notation. The treble clef staff shows a sequence of chords: G/B, D<sup>VII</sup>, C, D, G/B, D<sup>VII</sup>, C, D. The bass staff contains fret numbers: 10 12 12 10 12 10 12 | 12 10 12 10 12 12 12 | 10 12 10 12 12 10 12 | 10 12 12 10 12 10 12.

Fourth system of guitar notation. The treble clef staff shows a sequence of chords: G/B, D<sup>VII</sup>, C, D, G/B, D<sup>VII</sup>, C, D. The bass staff contains fret numbers: 12 12 10 12 10 10 12 | (12) 12 (12) 12 (12) | 12 (12) 12 (12) 12 (12) 12 | (12) 12 (12) 12 (12) 12.

Fifth system of guitar notation. The treble clef staff shows a sequence of chords: G/B, D<sup>VII</sup>, C, D, G/B, D<sup>VII</sup>, C, D. The bass staff contains fret numbers: (12) (12) 12 (12) 12 (12) | 12 (12) 12 | 12 (12) 12 | 12 (12) 12 (12) 12.



G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C

D G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C D

G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C

D G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C

D G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C



D G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C

*loco*

D G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C

D G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C

D G/B D<sup>VII</sup> C D G/B D<sup>VII</sup> C D

G/B D<sup>VII</sup> C D G D

Gtr. 1



G D D<sup>VII</sup>

10 10 12 12 14 14 10 10 10-12 10 11 9 7 7 9 7 7 7 9 9

G/B D<sup>VII</sup> C D<sup>VII</sup>

7 9 7 9 7 9 7 10 12 10 11 9 7 7 9 7 7 7 9 7

G/B D<sup>VII</sup> C D<sup>VII</sup>

7 9 7 9 7 9 7 10 10-12 10 11 9 7 10 10-12 10 11 9 7

Gtr. 1 tacet  
N.C.(D)  
Gtr. 2

7 9 7 9 11 10 10 12 10 11 9 7 9 7 7 9 7 9

Gtr. 3

7 9 7 10 10-12 10 17 15 14 12 10 12 10 12 12 10 12 10



Gtr. 1: w/ Rhy. Fig. 2

G

Gtr. 2

Gtr. 3 tacet

A<sup>V</sup>

G

A<sup>V</sup>

G

A<sup>V</sup>

G

E

Gtr. 3

Gtr. 2 divisi

D.S. al Coda  
(take 2nd ending)

\*Numbers to the left of slashes in TAB played by Gtr. 3



**Coda**

Gtr. 1: w/ Rhy. Fig. 1, 4 times

D/A A G/A A D/A A G/A A

D/A A G/A A D/A A G/A A

D/A A G/A A D/A A G/A A



D/A A G/A A D/A A G/A A D/A A G/A

First system of guitar notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various ornaments and a triplet. The bottom staff is in bass clef and contains a complex fretboard diagram with numbers 9, 10, 7, 6, 7, 9, 7, 4, 5.

**Outro**  
Free Time

G

Gtr. 1

Gtr. 2

A<sup>v</sup>

Second system of guitar notation. It includes a section labeled "Outro Free Time" with a "G" chord. It features two guitar staves: Gtr. 1 with a melodic line and Gtr. 2 with a bass line. The bottom staff has a fretboard diagram with numbers 4, 5, 7, 4, 5, 5, 7, 7, 6, 7, 6.

Third system of guitar notation. The top staff continues the melodic line from the previous system. The bottom staff has a fretboard diagram with numbers 5, 7, 5, 7, 5, 10, 12, 10, 9, 10, 9, 12, 14, 12.

8va

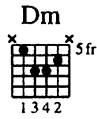
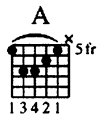
*f*

Fourth system of guitar notation. It includes a section labeled "8va" with a dashed line. The top staff has a melodic line with a forte (*f*) dynamic. The bottom staff has a fretboard diagram with numbers 17, 19, 17, 19, 17, 19, 17, 19, 17, 19, 17, 19, 17, 19, 17, 19, 17, 17.



# Killer Queen

Words and Music by Freddie Mercury



## Intro

Moderately ♩ = 120 (♩ = 3̣♩)

fingersnaps: cont. simile

## Verse

Cm

Bb7

1. She keeps a Mö - et et Chan - don in her pret - ty cab - i - net.

\*Gtr. 1  
mf

TAB

8	8	8	8	6	6	6	6
8	8	8	8	9	9	9	9
10	10	10	10	10	10	10	10
				12	12	12	12
							(10) (8)

\*Piano arr. for gtr.

Cm Bb7 Eb Gtr. 1 cont. simile \*Eb/D

"Let them eat cake," she says, just like Ma-rie An - toi - nette. A built in a - rem - e - dy for

Riff A  
Gtr. 2 (dist.)  
mf

TAB

8	8	8	8	9	9	6	6
8	8	8	8	10	10	8	8
10	10	10	10	12	12		
							(10) (8)

\*Chord names derived from piano.

Eb7/Db Ab Abm Eb

Krus - chev and Ken - ne - dy at an - y - time an in - vi - ta - tion

(Oo, oo, oo,

TAB

6	6	5	5	4	4	3	3







# Verse

Gtr. 2 tacet  
F Bb Eb/G F|| F Bb Eb/G Cm Bb7

2. To a - void com - pli - ca - tions, she nev - er kept the same ad - dress.

Cm Bb7 Eb Gtr. 2: w/ Riff A, simile Eb/D

In con - ver - sa - tion, she spoke just like a bar - on - ess. — Met a man — from Chi - na, went  
(Oo, —————)

\*Gtr. 3  
mf full  
10 8 10 10 8

\*Double tracked next 1 1/2 meas.

Eb7/Db Ab Gtr. 3 tacet Abm Eb/Bb

down to Gei - sha Mi - nah, then a - gain in - ci - den - t'ly if you're  
a kill - er, kill - er, she's a

(0)

Ab/Bb Bb7 G7 Cm Bb Eb

that way in - clined. — Per - fume came nat - 'ral - ly from Par - is, for cars she could-n't care less, fas -  
Kill - er Queen. ————— Nat-'ral-ly.)

**Riff B**  
\*Gtrs. 3, 4, 5 & 6 (dist.)

mf full 1/2

T  
A  
B

\*One gtr. arr. per string.



**Chorus**

D7 Gm F Bb Dm Gm Dm

tid - i - ous and pre - cise. She's a kill - er queen, — gun - pow - der, gel - a - tine, —

Gm A7 Dm G7 F/A G7/B C Bb

dy - na - mite \_ with a la - ser beam. \_ An' guar - an - teed \_ to blow your \_ mind. \_  
(Bah, bah, bah, bah. An - y - time. \_ )

*mf* grad. bend full

**Guitar Solo**

A A D Dm A A D Dm G G G C Cm

⑥ 6fr ⑥ ⑤ 6fr ⑥ ⑤ 6fr ⑥ ⑤ 6fr ⑥ ⑤ 4fr ⑥ ⑤ 4fr ⑤

full full

G G Cm F5

Gtrs. 4, 5, & 6: w/ Riff C

⑥ 4fr

**Riff C**  
\*Gtrs. 4, 5 & 6

*mp*

1/2

**TAB**

6	8	6	8	(8)	6	8	6	8	(8)	8	9	10	15	10
7	8	7	8	(8)	7	8	7	8	(8)	8	9	10	15	14
6	8	6	8	(8)	6	8	6	8	(8)	8	9	10	15	15

\*One str. per string.



First system of guitar notation. The top staff shows a melodic line in Cm with various ornaments and triplets. The bottom staff shows fret numbers: 11, 11, 11, 11, (11), 12, 13, 13, 10, 11, 10, 13, 10, 12.

Cm Bb7 Eb

Gtrs. 2 & 4: w/ Riff D Eb/D

Second system of guitar notation. The top staff shows a melodic line in Cm, Bb7, and Eb. The bottom staff shows fret numbers: 13, 11, (11), 11, (11), 12, X, 15, 15, 12, 13, 12, 15, 13, 16, 15, 10, 16, 10, 10, (10).

Eb7/Db Ab Abm Eb/Bb

Third system of guitar notation. The top staff shows a melodic line in Eb7/Db, Ab, Abm, and Eb/Bb. The bottom staff shows fret numbers: 16, 18, 15, 16, 10, (10), 16, 16, 18, 16, 15, 15, 17, 16.

Riff D  
Gtr. 2

Gtr. 4  
divisi

TAB

\*Gtr. 2 is tabbed to left of slash.

Fourth system of guitar notation, enclosed in a box. It includes a 'Riff D' section for Gtr. 2 and a 'divisi' section for Gtr. 4. The bottom staff shows fret numbers: 11, (11), 10, (10), 9, (9), 11, 13, (13), 13, 14, 13, 13, 12, 12, 13, 12, 11, 15, 15, (15), 11, 15, 15, 13, 11, 16, 11, 16, 13, 16, (13)/(17).



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# Chorus

Gtrs. 2 & 3 tacet

Bbm

F5

Bb

Dm

She's all out to get you \_\_\_\_\_ She's a kill - er \_\_\_\_\_ queen, \_\_\_\_\_

wild! \_\_\_\_\_ )

\*Gtrs. 4, 5, 6 & 7 (dist.)

P.M. .... 4

1/4

1/2 full

\*One gr. per string.

gun - pow - der, gel - a - tine, \_ dy - na - mite \_ with a la - ser beam. \_ An' guar - an - teed \_ to blow your mind. \_

(Ba, ba ba, ba.

Oo, \_ rec - om - mend - ed at the price, \_ in - sa - tia - ble an ap - pe - tite. \_

An-y-time. \_)

Gtr. 2



Bb5 Gtr. 2 tacet F Bb/F F11 F Bb Eb/G

Wan - na try? You wan - na try?

Gtrs. 4, 5, 6 & 7

grad. bend full 1/2 full

full 1/2 full full 1/2 full

**Outro**

F11 F Bb Eb/Gb Gtr. 3: w/ Fill 2, till end F Bb Eb7 F Bb Eb7

Gtrs. 4, 5 & 6

Riff E End Riff E

full 1/2 full 1/2 full 1/2 full 1/2

F Bb Eb7 F Bb Eb7 Gtrs. 4, 5 & 6: w/ Riff E, till end F Bb Eb7

Gtr. 2

8va

full 1/2 full 1/2 full 1/2 full

**Repeat and Fade**

F Bb Eb7 F Bb Eb7

8va

full full full full full full full full full

**Fill 2**  
Gtr. 3

*mp*

**TAB**

X X X X



# Laid to Rest

Words and Music by Chris Adler, David Blythe, John Campbell, Mark Morton and Will Adler



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately fast ♩ = 136

N.C.

\*D5

Riff A

Gtr. 1 (dist.)

First guitar staff (Gtr. 1) with treble clef, key signature of one flat, and 8/8 time signature. It features a distorted guitar riff starting with a forte (f) dynamic. The riff consists of eighth notes and quarter notes. Below the staff, there are three measures of palm mutes (P.M.) indicated by dashed lines. The fretboard diagram below shows the corresponding fingerings: 0 0 0 6 5 3, 0 0 0 8 5 6, and 0 0 0 8 5 4, with a final measure showing 7 8 7 10 7 8.

Gtr. 2 (dist.)

Second guitar staff (Gtr. 2) with treble clef, key signature of one flat, and 8/8 time signature. It features a distorted guitar riff starting with a palm mute (P.M.) and a quarter note. The fretboard diagram below shows the corresponding fingerings: 0 0 0 0.

\*Chord symbols reflect implied harmony.

End Riff A

Continuation of the guitar parts. The first staff (Gtr. 1) continues the riff with a key signature change to one sharp (F#) and a half note. The fretboard diagram shows fingerings: 0 0 0 4 5 4 5, 0 0 0 8 7 5, 4 5 4 6 4 5 6, and 3 5 6 3 5 6. The second staff (Gtr. 2) continues with a half note and a key signature change to one sharp (F#). The fretboard diagram shows fingerings: 0 0 0 4 5 4 6 4 5 6, and 3 5 6 3 5 6.



E5 F5 E5 F5 E5

Rhy. Fig. 1

\*Gtrs. 1 & 2

End Rhy. Fig. 1

Play 3 times

P.M. ----- P.H. P.M. ----- P.H. P.M. -----

Pitch: C

\*Composite arrangement

E5 F5 E5 F5 E5

Rhy. Fig. 2

Gtr. 3 (dist.)

w/ slight flanger & reverb

*mf*

Gtrs. 1 & 2 *divisi*

(cont. in slashes)

End Rhy. Fig. 2

P.M. ----- P.H. P.M. ----- P.H. P.M. -----

Pitch: C

12

**Verse**  
**Half-time feel**  
**D5**  
 Rhy. Fig. 3

Gtrs. 1 & 2

P.M. -----

End Rhy. Fig. 3

1. If there was a sin - gle day I could \_

Riff B

Gtr. 3

End Riff B

15 14 12 12 14 12 17 15 12 15 14 12 15 14 12 12 14 12 17 15 12 15 14 12

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)  
 Gtr. 3: w/ Riff B (2 times)

D5

live,

a sin - gle breath I could take, \_



I'd trade \_\_\_ all the oth - ers a - way.

Gtr. 3

let ring -----

15 14 12 12 14 12 | 17 15 12 15 14 12 | 15 14 12 12 14 12 | 17 15 12 15 14

## Interlude



Gtrs. 1 & 2: w/ Rhy. Fig. 1      Gtr. 3 tacet      Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5      F5      E5      F5      E5      F5      E5      F5      E5

let ring -----

(14)

## Verse

Gtr. 1: w/ Riff A (2 times)  
Gtr. 2: w/ Riff A (4 times)

D5

2. The blood's on \_\_\_ the wall so you might \_\_\_ as well just \_\_\_ ad -  
3. I'll chain \_\_\_ you to the truth, \_\_\_ for the truth shall set \_\_\_

mit it, \_\_\_ and bleach out \_\_\_ the stains, com -  
\_\_\_ you \_\_\_ free. \_\_\_ I'll turn \_\_\_ the screws of ven -

mit to \_\_\_ for - get - ting \_\_\_ it.  
- geance and bur - y \_\_\_ you \_\_\_ with hon - es - ty. \_\_\_







# Chorus

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

rest. Con - sole your - self, \_\_\_\_\_ you're bet - ter \_\_\_\_\_ a -

**Riff C**  
Gtrs. 1 & 2

P.M. ----- P.H.

End Riff C

Pitch: D

Gtrs. 1 & 2: w/ Riff C

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

lone. De - stroy your - self, \_\_\_\_\_ see who gives \_\_\_\_\_ a

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

fuck. Ab - sorb your - self, \_\_\_\_\_ you're bet - ter \_\_\_\_\_ a -

**Rhy. Fig. 4**  
Gtrs. 1 & 2

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.H.

End Rhy. Fig. 4

Pitch: D

To Coda

D.S. al Coda

## Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 4

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 E5 F5 E5 F5 E5

lone. De - stroy your - self! \_\_\_\_\_

Gtrs. 1 & 2: w/ Rhy. Fig. 1



# **Coda**

## **Bridge**

E $\flat$ 5

Gtrs. 1 & 2

N.C.

## **Half-time feel**

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (4 times)

D5

## **Interlude**

Gtr. 1: w/ Riff A (1st 4 meas.)  
Gtr. 2: w/ Rhy. Fig. 3

D5

Gtr. 1: w/ Riff A (1st 4 meas.)  
Gtr. 2: w/ Rhy. Fig. 3



Gtr. 1: w/ Riff A (last 4 meas.)

Gtr. 2

P.M.-----

Gtrs. 1 &amp; 2: w/ Riff C (2 times)

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

Fail - ure!

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 4 (2 times)

D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5 D5 Ab5 G5 D5 Eb5 D5 Ab5 G5 D5 F5

## Verse

4. If there was a

Pitch: D

day I could live,



Gtrs. 1 & 2: w/ Riff D (3 times)

E<sup>b</sup>add#4

D<sup>o</sup>

E<sup>b</sup>

If there was a sin - gle breath I could

End Riff D

P.M. ----- P.M. P.M. ----- P.M.

0 5 1 5 0 5 0 5 1 5 0 5

G<sup>m</sup>

E<sup>b</sup>add#4

D<sup>o</sup>

take, I'd trade all the

E<sup>b</sup>

G<sup>m</sup>

E<sup>b</sup>add#4

oth - ers a - way.

D<sup>o</sup>

E<sup>b</sup>

G<sup>m</sup>

I'd trade all the oth - ers a - way.

### Outro

#### Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gtr. 3: w/ Riff B

E<sup>b</sup>add#4

D5

Play 3 times

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtr. 3

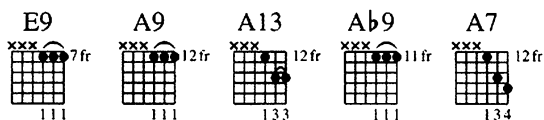
let ring -----

15 14 12 12 14 12 17 15 12 15 14



# Last Child

Words and Music by Steven Tyler and Brad Whitford



Tune Down 1/2 Step:

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

## Intro

Moderately Slow ♩ = 80

Dm(add9)

G6(no 3rd)

I'm dream - ing — to — night, — I'm

Gtrs. 1 & 2 (slight dist.)

*mf*

let ring — — — — — let ring — — — — —

TAB

7 7 6 0 6 7 7 7 7 6 0 6 7 7 5 7 8 0 8 7 5 5 7 8 0 8 7 5

E7

F7 F#7

E9

Rhy. Fig. 1

Gtr. 3 (slight dist.)

*mf*

leav - ing back home. Right!

Gtrs. 1 & 2

let ring — — — — —

Gtr. 1 Riff A

Gtr. 2 divisi

7 9 0 9 7 9 9 7 9 0 9 10 11 7 8 9 9 10 11 0 2 4 5 4 2/0 4 5 2

Gtr. 4

Rhy. Fig. 1A

*mf*

2 2 2 2 2 0 0 0 0 0

\* Gtr. 1 tabbed to left of slash.

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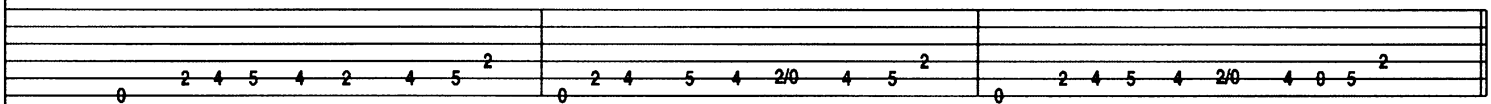
End Rhy. Fig. 1



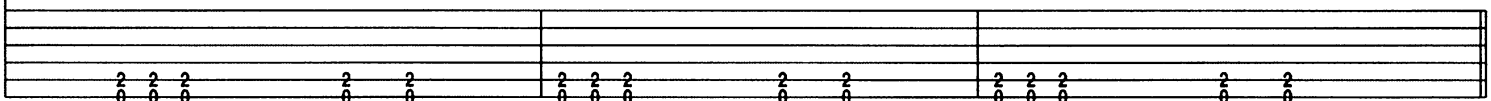
Yeah, ya, ya, yeah.

1. Take \_

End Riff A



End Rhy. Fig. 1A



Verse

Gtr. 1: w/ Riff A, 4 times

Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A, 4 times

E9

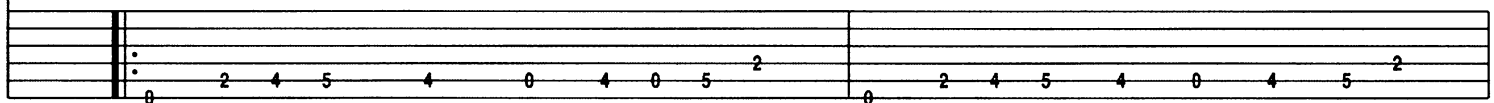


— me back — to a South Tal - la - has - see,  
— in the field, put the mule in the sta - ble.

Gtr. 2

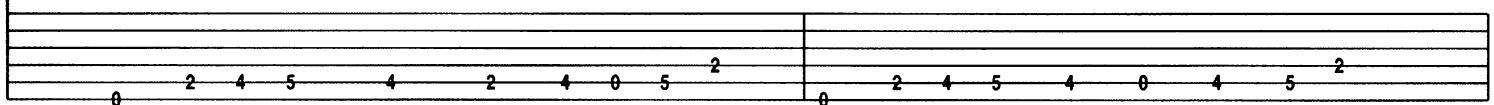


*simile 2nd time*



down 'cross the bridge \_ to my sweet sas - sa - fras - see.  
Ma, she's a - cook - in' put the eats on the ta - ble.

Can't \_  
Hate's \_





— to get back — to the real nit - ty grit - ty.  
 — on the plough \_ and my feet's in the ghet - to.

Gr. 3

Yes sir, no sir, don't come close to my home — sweet home, can't catch no dose from a hot —  
Stand up, sit down, don't do noth - in' it ain't — no good when boss man's stuf - fin' it down .

Gr. 1

The image shows a musical score for guitar. The top staff is a melody line in G major (one sharp) and 4/4 time. The bottom staff is a guitar line with fret numbers written below the notes. The fret numbers are: 5, 7, 4, 5, 2, 4, 2, 2, 4, 5, 7, 4, 5, 2, 4, 2, 4, 5.

Gr. 2

Gr. 4  
divisi

\*

2/2 2 2/2 2 2/2 2 2/2 2 2

0/0 0 0/0 0 0/0 0 0/0 0 0

2/2 2 2/2 2 2/2 2 2/2 2 2

0/0 0 0/0 0 0/0 0 0/0 0 0

156



A9 A13 Ab9 A9 A13 \*Ab9

— tail poon - tang sweet - heart sweat who could make — silk purse from a J. Paul Get and his ear, —  
 — their throats for pap - er notes and their ba - bies cry while cit - ies lie at their feet, —

(5) 7 4 5 2 4 2 2 4 5 7 4 5 2 4 2 2 4 5

2/2 2 2/2 2 2/2 2 2/2 2 2 2/2 2 2/2 2 2/2 2 2 2 2

\*A7, 2nd time

E9

with her face in her beer. —  
 when you're rock - in' the streets. —

Gtr. 1

Gtr. 2

Gtr. 4

0 2 4 5 4 2 4 5 2 0 2 4 5 4 2 4 5 2

0 2 4 5 4 0 4 0 5 2 0 2 4 5 4 2 4 0 5 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2



# Chorus

Gtr. 3 tacet

N.C.(D)

(A)

Home sweet

Riff B

End Riff B

Riff B1

End Riff B1

Gtr. 1: w/ Riff A  
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A  
E9

1.

2.

home. .

2. Get out .

Gtr. 2



# Guitar Solo

Gtrs. 1 & 2: w/ Riffs C & C1, 2 times  
N.C.(E5)

Gtr. 3

Gtrs. 1 & 2: w/ Riff C, 4 times

Gtr. 1: w/ Riff B  
Gtr. 2: w/ Riff D  
(D)

Gtrs. 1 & 2: w/ Riff C, 2 times  
N.C.(E5)

Gtr. 2: w/ Riff B1  
Gtr. 1: w/ Riff B  
(D)

## Riff C

Gtr. 1

## Riff C1

Gtr. 2

## Riff D

Gtr. 2



Gr. 1: w/ Riff A, till fade  
Gr. 2: w/ Rhy. Fig. 1. till fade  
E9

E9

Gtr. 2

Gr. 2

Ma - ma take me home sweet home. I was the last child, just a punk in the streets...

Gr. 1

Gr. 3

\* Vocals 8va till end.

\_\_\_\_\_ I was the last child, just a punk in the streets. \_\_\_\_\_ I was the

full 15 15 12 12 (12) 12 12 12 12 12 12 12 12 12 12 X 14

***BeginFade***

last child, just a punk in the streets. I was the last child, just a punk in the streets..

full full

(14)

The musical score is written for a guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. It features a melodic line in the upper register and a rhythmic accompaniment in the lower register. The lyrics are: "I was the last child, just a punk in the streets...". The score includes a bridge section with a key signature change to D minor (indicated by two naturals) and a final section with a key signature change to D major (indicated by two sharps).

*Fade Out*

Full On

I was the last child, just a punk in the streets. —

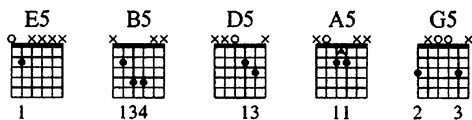
full full full

(2) 3 3 2 (2) (2) (2) (2) (2)

9 (9)



**Words and Music by Joe Bellardini, Frank Bello, Charles Benante, Scott Ian Rosenfeld and Dan Spitz**



## Intro

**Moderately fast** ♩ = 160

\*E5

N.C.

E5

N.C.

### Rift A

**End Rift A**

Gtrs. 1 & 2 (dist.)

*f* P.M. -----|

*p* P.M. -----|

TAB

0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 7 | 7 6 6 5 5 4 3 | 2 0 0 0 0 0 0 0 7

\*Chord symbols reflect implied harmony.

\*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Riff A (4 1/2 times)

E5

N.C.

E5

N.C.

\*\*Gtrs. 3 & 4 (dist.)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef and a key signature of one sharp. The melody is written in a single staff, starting with a rest for two measures, followed by a series of chords and single notes. The lyrics "Hello darkness, my old friend" are written below the melody. The score includes dynamic markings such as "f" (forte) and "grad. release" (gradual release). There are also performance instructions like "w/ bar" and "grad. release". The score is marked with a double bar line and a repeat sign. The bottom of the page has the text "\*\*Composite arrangement".

### **\*\*Composite arrangement**

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Verse  
Gtrs. 3 & 4 tacet  
B5

D5

A5

B5

G5

D5/A



1. White coats to bind me, \_\_\_\_\_  
2. My fears be-hind me, \_\_\_\_\_

out of con-trol, \_\_\_\_\_  
what can I do? \_\_\_\_\_

Gtrs. 1 & 2



B5

D5/A

A5

B5

G5

D5/A

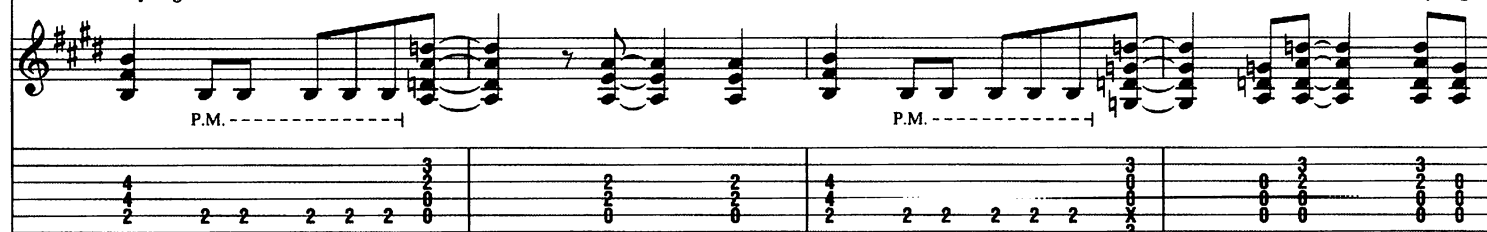


I live a-lone in-side my mind. \_\_\_\_\_  
My dreams haunt my sleep at night. \_\_\_\_\_

Oh, no.

Rhy. Fig. 1

End Rhy. Fig. 1



Gtr. 1: w/ Rhy. Fig. 1

B5

D5/A

A5

B5

G5

D5/A



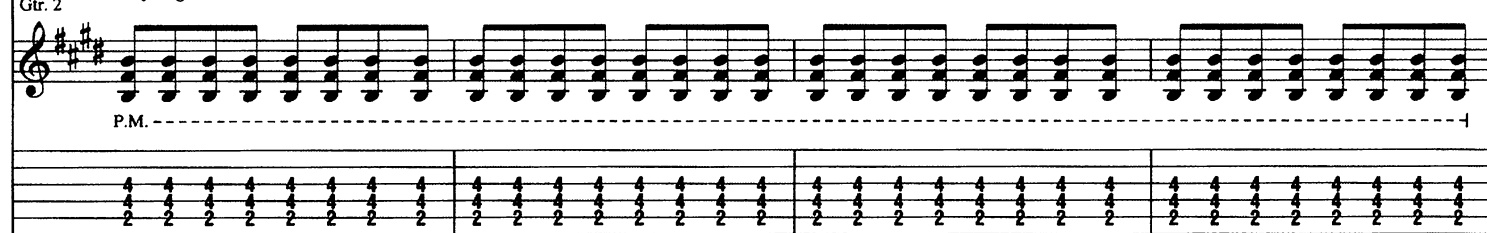
World of con-fu-sion, \_\_\_\_\_  
Won't learn their les-son, \_\_\_\_\_

air filled with noise, \_\_\_\_\_  
white fills my eyes, \_\_\_\_\_

Gtr. 2

Rhy. Fig. 2

End Rhy. Fig. 2



Gtr. 2: w/ Rhy. Fig. 2

B5

D5/A

A5

B5

G5

D5/A



who says that my life's such a crime? \_\_\_\_\_  
and on-ly then they see the light. \_\_\_\_\_

Gtr. 1





3rd time, Gtr. 3: w/ Fill 1  
3rd time, Gtr. 4: tacet

E5 F E5 F E5 F E5 F(b5)

Trapped in this night - mare, \_\_\_\_\_ I \_\_\_\_\_ wish I'd wake, \_\_\_\_\_

Gtrs. 1 & 2 **Riff B**

P.M. P.M. P.M. P.M.

0 0 0 0 1 0 1 0 0 0 0 1 3 2 (3) 0 0 0 0 1 0 1 0 0 0 0 1 2 3

E5 F E5 F E5 F E5 C5 G#5

1., 3. as  
2. and

my \_\_\_\_\_ whole \_\_\_\_\_ life be-gins to shake. \_\_\_\_\_

P.M. P.M. P.M. P.M.

0 0 0 0 1 0 1 0 0 0 0 1 3 2 (3) 0 0 0 0 1 0 1 0 0 0 0 6 6 4

**End Riff B**

Gtrs. 1 & 2: w/ Riff B

E5 F E5 F E5 F E5 F(b5)

Four walls sur - round \_\_\_\_\_ me, \_\_\_\_\_ an emp - ty gaze, \_\_\_\_\_

E5 F E5 F E5 F E5 C5 G#5

I can't find \_\_\_\_\_ my way out of this maze. \_\_\_\_\_ And I don't

**Pre-Chorus**

A5 Bb5/A A5 Bb5/A A5 C5 B5 Bb5

care, fall in, fall out. Gone with-out a doubt. (Help me.) I

Gtrs. 1 & 2 **Rhy. Fig. 3**

P.M. P.M. P.M. P.M. P.M.

2 2 2 3 3 2 3 5 3 0 2 3 2 0 2 2 3 3 2 5 4 3 3 2 1

**End Rhy. Fig. 3**

\*Gang vocals

**Fill 1**  
Gtr. 3

P.H. w/ bar grad. dive

10 (10) -3 1/2

Pitch: E



### Chorus

**\*Gang vocals**

*To Coda*  $\oplus$   $\boxed{1.}$

1st & 3rd times, Gtrs. 1 & 2: w/ Riff A (2 times)  
2nd time, Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

\*\*E5

Pitch: F

**\*\*See top of first page of song for chord diagrams pertaining to rhythm slashes.**

### Guitar Solo

**End Rhy. Fig. 4**



B5 D5 A5 B5 G5 D5

P.M. ----- P.H. P.M. --- P.H. P.H. w/ bar w/ bar P.H. w/ bar grad. dive

Pitch: G# F# F# -1/2 -1 1/2 X 14 7 (7) -1 -4 1/2

B5 D5 A5 B5 G5 D5

Gtr. 3

Gtr. 4 *divisi*

P.H.

Pitch: F#

B5 D5 A5 B5 G5 D5 *D.S. al Coda*

Gtr. 3

8va-----

grad. bend

loco

P.M. -----

grad. bend

Gtr. 4

P.M. -----

P.M.

grad. bend

## Coda

E5 N.C. E5 N.C.

I'm \_\_\_\_\_ in - sane. \_\_\_\_\_ Mad, \_

\_\_\_\_\_ mad - house. \_ (Mad! \_\_\_\_\_ Mad, \_\_\_\_\_ mad, mad, \_ mad - house. Mad! \_\_\_\_\_ Mad!) \_\_\_\_\_

Gtrs. 1 & 2

1/4 1/4 1/4



# Message in a Bottle

Music and Lyrics by Sting

F#m7



## Intro

Moderately Fast ♩ = 150

## Verse

Gtrs. 1 & 2: w/ Riffs A & A1, 8 times  
Gtr. 2: tacet for 4 meas. on repeats  
Gtr. 3 tacet, 2nd & 3rd times

Chord progression for Intro: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

**Gtr. 1**  
Riff A: *f* let ring --- let ring --- let ring --- let ring --- w/ chorus and slight dist.  
End Riff A

**Gtr. 2**  
Riff A1: *mf* let ring --- let ring --- let ring --- let ring --- w/ chorus and slight dist.  
End Riff A1

**Gtr. 3**  
let ring --- let ring --- let ring --- let ring --- w/ chorus and slight dist.

\* Last note of 1st ending.

Chord progression for Verse: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

is - land lost at sea, oh.  
wrote my note.

Chord progression for Verse: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

An - oth - er lone - ly day,  
I should have known this right from the

Chord progression for Verse: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

no one here but me, oh.  
start.

Chord progression for Verse: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

More lone - li - ness (than)  
On - ly hope can keep me to - geth -

Chord progression for Verse: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

an - y man could bear.  
er.

Chord progression for Verse: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Res - cue me  
Love can mend

Chord progression for Verse: C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

be - fore I fall in to des - pair, oh.  
your life but love can break your heart.

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# Pre-Chorus

Gtr. 3: w/ Fill 3, 3rd time

A5 D5 E5 E6 E5 E6 A5 D5 E5 E6 E5

I'll send \_ an S. \_ O. \_ S. \_ to the world. I'll send \_ an S. \_ O. \_ S. \_ to the world.

Gtrs. 1 & 2

Gtr. 3: w/ Fill 1, 2nd time

F#5 D5 F#5 D5

I hope \_ that some - one gets \_ my, I hope \_ that some - one gets \_ my,

Fill 1  
Gtr. 3

*mp*

Fill 3  
Gtr. 3

*mp*



*To Coda*  *Chorus*

Gtr. 3: w/ Fill 2, 2nd time

Gtrs. 1 & 2: w/ Rhy.  
Fig. 1, 2 times

[illegible]

1.

F#m7

Gtrs. 1 & 2

Mes-sage in a bot-tle, yeah.

Gtr. 3

*mp*

semi-harm.

11 (11) 11 (11) 9 11 (11) 9 11

2. Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

C#m A C#m A

Oh, \_\_\_\_\_ mes - sage in \_\_\_\_\_ a bot - tle, \_\_\_\_\_ yeah.

11 9 11 11 9 11 11 9 11 10 9

**Fill 2**

Gtr. 3

*mf*

grad. release

TAB

11 11 (11) 9 11 11 9 (9) 11 11 11 11 (11) 11 (11) 9 11 9 (9) 11



C#m A C#m A

Mes - sage in a bot - tle, yeah.

P.H.

grad. release

1/4

7 9 7 9 11 9 11 11 11 9 11

F#m7

Gtrs. 1 & 2

Gtr. 4: w/ Rhy. Fill 1

F#m7

D.S. al Coda

let ring

H.H. H.H. H.H. 2 H.H. H.H. H.H. H.H.

2 2 2 2 2 4 4

2 2 2 2 2 4 4

2 2 2 2 2 4 4

# Coda

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 7 times

C#m A C#m A

mes - sage in a bot - tle, yeah.

Gtr. 3

let ring

11 11 11 9 12 12 10 9 11 11 11 9 9 11 9 11

Rhy. Fill 1

Gtr. 4 (clean)

mf let ring

H.H. H.H. H.H. H.H.

w/ chorus & flanger

9 10 9 12

9 9 9 11

9 9 9 11

8va loco



C#m A C#m A

Mes - sage in a bot - tle, yeah.

C#m A C#m A

Mes - sage in a bot - tle, oh.

1/4 1/2

C#m A F#m7

Mes sage in a bot - tle, yeah.

Gtrs. 1 & 2

grad. release grad. bend

# Outro

Gtr. 1: w/ Riff A, 2 times  
Gtr. 2: w/ Riff A1, 2 times, 2nd, 3rd & 4th times  
Gtr. 3: tacet

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

Send - ing out an S. O. S. (I'm) send - ing out an S.

\* Voc. enters 3rd time.

Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

O. S. (I'm) Send - ing out an S. O. S.

Gtrs. 1 & 2: w/ Riffs A & A1

play 4 times Voc. Fig. 1

End Voc. Fig. 1 play 3 times

Gtrs. 1 & 2: w/ Riffs A & A1, till end  
Voc.: w/ Voc. Fig. 1, till end

Gtr. 3

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

mf rake 8va loco



Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

(13) 12 12 13 12 12 14 (14) 7 10 (10) 10 (10) 10 (10) 10 10 9 9 11

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

8va

(11) 22 19 17 16 17 18 (18)

Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

8va

loco

18 17 19 19 19 19 17 16 18 (18) (12) 11 13 13

Begin Fade

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

8va

(13) 12 12 11 13 12 12 13 12 12 12 13 12 13 12 12 14 19 (19) 18 (19) 18 (19)

Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

8va

loco

19 19 17 16 18 18 (18) 12 14 14 12 14 14 12 14 12 13 13 13 12 12 (12) 12 14

Fade Out

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2

8va

(14) 22 19 22 19 22 22 22 21 21 18 (18)

Additional Lyrics

Woke up this morning,  
I don't believe what I saw.  
Hundred billion bottles washed up on the shore.  
Seems I never noticed being alone.  
Hundred billion castaways.  
Looking for a home.

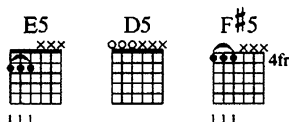


# Monkey Wrench

Words and Music by David Grohl, Nate Mendel and Pat Smear

Drop D Tuning:

① = E ④ = D  
② = B ⑤ = A  
③ = G ⑥ = D



Fast Rock  $\text{♩} = 174$   
Intro

Gr. 3 (dist.) B5 Riff A F#5 E5 D5 E5 D5 End Riff A

*f*

TAB

Gr. 1 & 2 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

*f*

TAB

Verse

Gr. 3 tacet N.C. B5 F#5 E5 D5 E5 D5 E5 D5

1. What have we done \_ with in - no - cence? \_  
2. All this time \_ to make \_ a - mends \_

Gr. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. -----

TAB

Gr. 1 & 2: w/ Rhy. Fig. 2, 2 times

B5 F#5 E5 D5 E5D5E5D5

It dis - ap - peared \_ with time, \_ it nev - er made \_ much sense. \_  
What do you do \_ when all \_ your en - e - mies \_ are friends? \_

B5 F#5 E5 D5 E5 D5 E5 D5

Ad - o - les - cent res - i - dent. \_  
Now and then \_ I'll try \_ to bend. \_



B5 F#5 E5 D5 E5 D5 E5 D5

Wast - ing an - oth - er night \_ on plan - ning my \_ re - venge \_  
 Un - der pres - sure, wind \_ up snap - ping in \_ the end. \_

Gtrs. 1 & 2

P.M. -----

Pre-Chorus

N.C. E5 D5 E5 D5 E5 D5 E5 D5 N.C. E5 D5 E5

One in ten. \_ One in ten. \_

D5 E5 D5 E5 D5 N.C. E5 D5 E5 E5 D5 E5 D5 E5 D5

Gr. 2 (cont. in notation)

One in ten. \_

Gr. 1

(Gr. 2 cont. in slash)



# Chorus

B5 G#5 F#5 E F# E F# E C5

Don't wan - na be \_\_\_\_\_ your mon - key wrench. \_

Gr. 1

Gr. 2

N.C. B5 G#5 F# E F# E F# E C5

One more in - de - cent ac - ci - dent. \_\_\_\_\_

Rhy. Fig. 3 End Rhy. Fig. 3

Rhy. Fig. 3A End Rhy. Fig. 3A

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 2 times

N.C. B5 G#5 F# E F# E F# E C5

I'd rath - er leave \_\_\_\_\_ than suf - fer this. \_\_\_\_\_



To Coda

1.

# Interlude

Gtr. 3: w/ Fill 1, 1st time  
Gtr. 3: w/ Fill 2, 2nd time  
Gtr. 3: w/ Fill 4, 3rd time

Gtrs. 1 & 2: w/ Rhy. Fig. 1,  
2 times  
Gtr. 3: w/ Riff A, 2 times

N.C. B5 G#5 F# E F# E F# E C5

I'll nev - er be your mon - key wrench.

8

2.

## Bridge

Play 3 times

G#5 E5 B5 G5 F#5 E5 F#5 E5 D5

Tem - per.

Gtr. 3

simile on repeats

let ring - - - - -

Gtrs. 1 & 2

simile on repeats

G#5 E5 B5 G5

F#5 F#5 E5 F#5

Gtrs. 2 & 3

Gtr. 1

Gtrs. 1, 2 & 3

(Gtrs. 2 & 3 cont. in slash)

### Fill 1

Gtr. 3

16

### Fill 2

Gtr. 3

8va - - - - - loco  
Harm. - - - - -  
12

### Fill 4

Gtr. 3

2 15



176



D5 E5 D5 E5 D5 N.C. E5

D5 E5 E5 D5 E5 D5 E5 D5

Gtrs. 2 &amp; 3

(Gtr. 2 cont. in notation)

Gtr. 1

(Gtrs. 2 & 3 cont. in slash)

# Coda

## Outro

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1, 3 times

Gtr. 3: w/ Riff A, 3 1/2 times

B5

F#5

E5

D5

E5 D5 E5 D5

Don't wan - na be \_\_\_\_ your mon - key wrench. \_

(Fall in, fall

B5

F#5

E5

D5

E5 D5 E5 D5

Don't wan - na be \_\_\_\_ your mon - key wrench. \_

Fall in, fall

B5

F#5

E5

D5

E5 D5 E5 D5

Don't wan - na be \_\_\_\_ your mon - key wrench. \_

Fall in, fall

B5

F#5

E5

N.C.

F#5

Don't wan - na be \_\_\_\_ your mon - key wrench. \_

out.)

Gtrs. 1 &amp; 2

E5

N.C.

F#5

E5

F#5

E5

F#5

E5

F#5

E5

F#5

E5

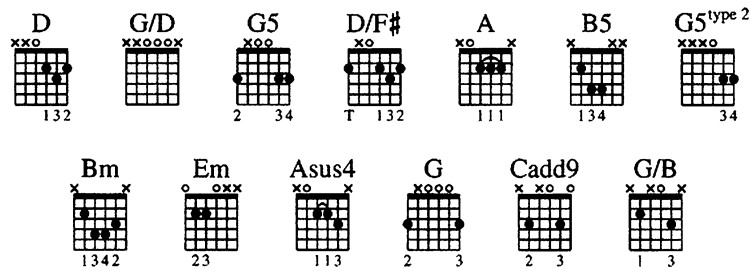
C5

B5



# More Than a Feeling

Words and Music by Tom Scholz



## Intro

Moderate Rock ♩ = 110

Gtr. 2: w/ Fill 1, 3rd time

Gtr. 1  
(12-str. acous.)

Rhy. Fig. 1

Chords: D5, Dsus4, D, Cadd9, G/B, G

End Rhy. Fig. 1

mf let ring throughout

3 2 3 2 3 0 3 0 3 0 3 3

Gtr. 1: w/ Rhy. Fig. 1, 4 1/2 times

## Verse

Gtr. 2 tacet

Chords: D5, Dsus4, D, Cadd9, G/B, G

1. I looked out this morn - ing and the sun was gone, —

turned on some mu - sic to start my day, — then lost my - self — in a fa - mil -

iar song. I closed my — eyes — and I slipped a - way. —

let ring

0 3 0 3 0 3 0 3 0 3 0 0

## Fill 1

Gtr. 2 (elec.)

clean  
mf  
Harm. —

w/ bar

7 12 12 12 7 (7 7 7)

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## Interlude

**Interlude**

Grtr. 3 (dist.)      Am      Em/G      D      G      C      Em      D      C5

Grtr. 4 w/ Fill 2

*f* 1/2 12 12 12 (12) 10 12 (12) 10 12 10 12

[illegible]

**§ Chorus**

Gtr. 3 tacet  
 G C Em D G C Em D  
 Gtrs. 1 & 4: w/ Rhy. Fig. 2A, 3 1/2 times  
 Rhy. Fig. 2A  
 Gtrs. 1 & 4  
 End Rhy. Fig. 2A  
 It's more than a feel - ing \_\_\_\_\_ when I  
 (More than a feel - ing. \_ )

G C Em D G C Em D *To Coda 2*

hear that old song — they used to play. \_\_\_\_\_ And I be - gin dream - in' \_\_\_\_\_ till I  
 (More than a feel - ing. \_\_\_\_ ) (More than a feel - ing. \_\_\_\_ )

*To Coda 1*  **Bridge**

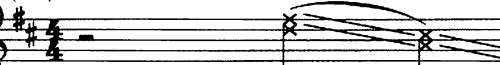
G C Eb Gr. 4 tacet Em7 Asus4 A Asus2 A G  
 see Mar - y Ann \_ walk a - way. I see my Mar - y Ann walk - ing a - way.

Grs. 1 & 4 Grs. 1 & 2

let ring

**Fill 2**

Grtr. 4 (dist.)



*mf*

T  
A  
B



D/F# Em7 D Gtr. 2: w/ Fill 3 Cadd9 G/B G D5 Cadd9 G/B G

\*Gtrs. 1 & 2  
let ring throughout

\*Gtr. 1 to right of slash in Tab.

# Verse

Gtr. 2 tacet  
Gtr. 1: w/ Rhy. Fig. 1, 3 1/2 times

D5 Dsus4 D Cadd9 G/B G D5 Dsus4 D Cadd9 G/B G

2. So man - y peo - ple have come and gone, \_ their fac - es fade \_ as the years \_ go \_ by. \_ Yet

I still re - call \_ as I won - der on, \_ as clear as the sun \_ in the sum - mer sky. \_

let ring

# Interlude

Gtr. 1: w/ Rhy. Fig. 1A Gtr. 4: w/ Fill 2 Gtrs. 1 & 4: w/ Rhy. Fig. 2, 2 times D.S. al Coda

Am Em/G D G C Em D C5 G C Em D C5

Gtr. 3  
f 1/2 1/2 1/2 fdbk. It's

Gtr. 5 (dist.)  
f full full fdbk. pitch: G

Fill 3  
Gtr. 2  
p Harm. w/ bar

TAB



# ⊕ Coda 1

## Bridge

Gtr. 4 tacet

Em7

Asus4 A

Asus2

A

Gtr. 2 tacet

Bm B5

A5

G

D/F#

I see my Mar - y Ann walk-ing a - way. Hey! \_\_\_\_\_

Gtrs. 1 & 2 *mf* Gtrs. 1 & 4 P.M. - - - - -

## Guitar Solo

Asus4

A

D

G/D G5

D/F#

A

Gtrs. 1 & 4

*f* Gtr. 3 Gtrs. 1 & 4 (cont. in slash)

full - - - - -

D

G/D G5

D/F#

A

D

G5

B5

A

G5 type 2

Gtr. 5

*f* Gtr. 3

full full full



D G/D Bm G/D Em G/D Asus4 A G Gtr. 3: w/ Fill 4 G5 D Em7

Gtrs. 3 & 5

Gtr. 5

(cont. in notation)

Gtrs. 1, 3, 4 & 5

8va

laco

full

D Gtrs. 3, 4 & 5 Cadd9 G/B G D5 Cadd9 G/B G

Gtrs. 3, 4 & 5 tacet

Gtr. 2: w/ Fill 5

fbk.

pitches: D, F#

Gtr. 1

let ring throughout

**Verse**

Gtr. 1: w/ Rhy. Fig. 1, 7 1/2 times

D5 Dsus4 D Cadd9 G/B G Gtr. 2 tacet D5 Dsus4 D Cadd9 G/B G

3. When I'm tired — and think - in' cold, I hide in my mu - sic, for - get the — day. — And

D5 Dsus4 D Cadd9 G/B G D G/D Cadd9 G/B Cadd9 A

Gtr. 4

④ open

P.M.

⑤ open

dream of a girl — I used to know, — I close my — eyes — and she slipped a — way. —

**Fill 4**

Gtr. 3

1/2

T 7 10 12 10 14

A 7 12

B

**Fill 5**

Gtr. 2

Harm. — — — — —

w/ bar

T 7 12 12 12 7 (7)

A 7 12 12 12 7 (7)

B



Chords: Dsus2 Dsus4 D Dsus2 Cadd9 G/B D5 Dsus4 Cadd9 G/B G

Tr. 4: w/ Fill 6

She slipped a - way..

Gtrs. 3 & 4

D Dsus4 Cadd9 G/B D Dsus4 Cadd9 G/B

Gtrs. 1, 3 & 4

### Interlude

Gtrs. 1 & 4: w/ Rhy. Fig. 3

Chords: Am Em/G D

Gtr. 3

1/2

full

Gtr. 5

### Fill 6

Gtr. 4

full 1/2 hold bend full

TAB

### Rhy. Fig. 3

Gtrs. 1 & 4

### End Rhy. Fig. 3

*mf* let ring

TAB



G C Em D C5 G C

Gtrs. 3 & 5

12 (12)

pitch: G

fdbk.

## ⊕ Coda 2

G C Em D G C

*D.S. al Coda 2*

Em D

It's

see Mar - y Ann - walk a - way.

Gtrs. 1 & 4

Em D G C

Gtr. 3: w/ Fill 7

Em D5 C5

G C Em D C5 G C Em D

G C Em D G C Em D Eb Cadd9 G/B Am G

1. 2.

Fill 7

Gtr. 3

(sustain till fade)

w/ bar Harm.

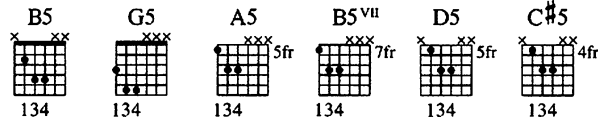
T A B

5



# Mother

Words and Music by Glenn Danzig



## Intro

Moderately ♩ = 128

B5 G A5 B5 G A5 B5

Gtr. 1 (dist.)

Rhy. Fig. 1

Play 3 times  
End Rhy. Fig. 1

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

B5 G A5 B5 G A5 B5

1. Moth - er, \_\_\_ tell your chil - dren not to walk my way. \_\_\_ Tell your chil - dren not to

hear my \_\_\_ words, \_ what they mean, what they say. Moth-er. \_\_\_

Gtr. 1

Gtr. 2 (dist.)

let ring -----



Verse

B5 G A5 B5 G A5 B5

2. Moth-er, — can you keep them in the dark for life? — Can you hide them from the  
 3. Moth-er, — tell your chil-dren not to hold my — hand. — Tell your chil-dren not to

Rhy. Fig. 2 End Rhy. Fig. 2

Rhy. Fig. 2A End Rhy. Fig. 2A

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)

G A5 B5 G A5 B5

wait - ing world? — Oh, — moth - er. —  
 un - der - stand. — Oh, — moth - er. —

G A5 B5 G A5 B5

Fa - ther, — gon - na take your daugh - ter out to - night. — Gon - na show her  
 Fa - ther, — do you wan - na bang heads with me? — Do you wan - na feel

G A5 B5 G A5

my world. — Oh, — fa - ther. —  
 ev - 'ry - thing? — Oh, — fa - ther. —

Gtr. 1

Gtr. 2

Rhy. Fill 1

Gtr. 1 Gtrs. 1 & 2

Gtr. 2 divisi



# Chorus

3rd time, Gtr. 3 tacet

G5 A5 B5/F# N.C. B5 A5

Not a - bout \_\_\_\_\_ to see your \_ light, \_ but if you wan-na find hell with me, \_

Gtrs. 1 & 2

G5 A5 B5/F# N.C. B5 A5 G5

I can show \_ you what it's like \_\_\_\_\_ till you're bleed - ing.

A5 B5/F# N.C. B5 A5

Not a - bout \_\_\_\_\_ to see your light, \_\_\_\_\_ and if you wan-na find hell with me, \_

1. To Coda

G5 A5 F#5 N.C. B5

I can show \_ you what it's...

P.M. ----- 1



**B5**

— you what it's... ————— Yeah!

P.M. -----

(Gtr. 2, cont. in slashes)

(2 2 2 2 2 0 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4)

(2 2 2 2 2 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2)

## Guitar Solo

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel, specifically focusing on the guitar parts. The score is divided into three staves, each representing a different guitar part: Gtr. 2, Gtr. 3 (dist.), and Gtr. 1.

**Gtr. 2:** This part is characterized by a series of chords: B5, G5, A5, B5vii, and G5. The notation shows a sequence of notes and rests, with a final chord marked as G5.

**Gtr. 3 (dist.):** This part features a complex, distorted guitar line. It begins with a series of eighth and sixteenth notes, followed by a series of chords and a final chord marked as G5. The notation includes a "3/4" time signature and a "1" measure indicator.

**Gtr. 1:** This part is a clean, arpeggiated guitar line. It starts with a series of eighth notes, followed by a series of chords and a final chord marked as G5. The notation includes a "P.M." (Palm Mute) instruction and a "3/4" time signature.

**Fretboard Diagram:** A detailed fretboard diagram is provided for Gtr. 3, showing the fret positions for the notes in the key of D major. The diagram is organized into three measures, with fret numbers (1-10) and string numbers (1-6) indicated for each note.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of one sharp (F#), and a piano part with a bass clef. The guitar part features a melodic line with various frets and techniques like bends and slides, accompanied by a bass line with fret numbers. The piano part provides harmonic support with chords and a steady bass line. The score is divided into measures, with some measures containing multiple staves for the guitar part. The overall layout is clean and professional, typical of a music manuscript.



**⊕ Coda**

**B5**  
**Rhy. Flg. 3**

[illegible]







# Possum Kingdom

Words and Music by Todd Lewis

## Intro

Moderately ♩ = 100

E7

Rhy. Fig. 1

Gr. 1 (slight dist.)

mf P.M. ---| P.M. ---| let ring -----|

TAB

0 0 X 1 0 0 X X 0 0 2 2 0 0

0 0 X 2 0 0 X X 0 0 2 2 0 0

0 0 X 2 0 0 X X 0 0 2 2 0 0

E7

A

End Rhy. Fig. 1

P.M. ---| P.M. ---| let ring -----|

TAB

0 0 X 1 0 0 X X 0 0 2 2 0 0

0 0 X 2 0 0 X X 0 0 2 2 0 0

0 0 X 2 0 0 X X 0 0 2 2 0 0

## Verse

Gr. 1: w/ Rhy. Fig. 1 (2 times)

E7

A

E7

A

1. Make up your mind, de - cide to walk with me

\*w/ reverse reverb, next 7 1/2 meas.

E7

A

E7

A

a - round the lake to - night, a - round the lake to - night by my

Gr. 2 (dist.)

f

16



Gtr. 1: w/ Rhy. Fig. 1 (2 times)

The image shows a musical score for the song "By My Side" by The Beatles. It includes guitar and bass parts with various musical notations and fretboard diagrams.

**Guitar Part:**

- Staff 1:** Treble clef, key of D major (F# C# G# D). The first measure contains the notes D4, E4, F#4, G#4, A4, B4, C#5, and D5. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest.
- Staff 2:** Treble clef, key of D major. The first measure contains the notes D4, E4, F#4, G#4, A4, B4, C#5, and D5. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest.
- Staff 3:** Treble clef, key of D major. The first measure contains the notes D4, E4, F#4, G#4, A4, B4, C#5, and D5. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest.
- Staff 4:** Treble clef, key of D major. The first measure contains the notes D4, E4, F#4, G#4, A4, B4, C#5, and D5. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest.

**Bass Part:**

- Staff 1:** Bass clef, key of D major. The first measure contains the notes D3, E3, F#3, G#3, A3, B3, C#4, and D4. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest.
- Staff 2:** Bass clef, key of D major. The first measure contains the notes D3, E3, F#3, G#3, A3, B3, C#4, and D4. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest.
- Staff 3:** Bass clef, key of D major. The first measure contains the notes D3, E3, F#3, G#3, A3, B3, C#4, and D4. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest.
- Staff 4:** Bass clef, key of D major. The first measure contains the notes D3, E3, F#3, G#3, A3, B3, C#4, and D4. The second measure is a whole rest. The third measure is a whole rest. The fourth measure is a whole rest.

**Lyrics:**

By my side. -

**Annotations:**

- E7** (above the first measure of the guitar part)
- A** (above the second measure of the guitar part)
- E7** (above the third measure of the guitar part)
- A** (above the fourth measure of the guitar part)
- Riff A** (above the first measure of the bass part)
- End Riff A** (above the fourth measure of the bass part)
- P.H.** (below the third measure of the bass part)
- steady gliss.** (below the fourth measure of the bass part)
- w/ bar** (below the first measure of the bass part)
- w/ bar** (below the fourth measure of the bass part)

**Fretboard Diagrams:**

- Diagram 1:** Shows the first four frets of the guitar neck. The notes are: 1st fret (E), 2nd fret (F#), 3rd fret (G#), 4th fret (A). The strings are labeled 1, 2, 3, 4, 5, 6 from top to bottom.
- Diagram 2:** Shows the first four frets of the guitar neck. The notes are: 1st fret (E), 2nd fret (F#), 3rd fret (G#), 4th fret (A). The strings are labeled 1, 2, 3, 4, 5, 6 from top to bottom.
- Diagram 3:** Shows the first four frets of the guitar neck. The notes are: 1st fret (E), 2nd fret (F#), 3rd fret (G#), 4th fret (A). The strings are labeled 1, 2, 3, 4, 5, 6 from top to bottom.
- Diagram 4:** Shows the first four frets of the guitar neck. The notes are: 1st fret (E), 2nd fret (F#), 3rd fret (G#), 4th fret (A). The strings are labeled 1, 2, 3, 4, 5, 6 from top to bottom.

**Footnote:**

\*Gradually raise bar while vibrating

Gr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 2 tacet

2. I'm not gon - na lie, — I'll not be a gen - tle - man.

Be - hind — the boat - house, — I'll show you my — dark se - cret.

E7  
Rhy. Fig. 2

Gtr. 1



E7

A

End Rhy. Fig. 2

let ring ———

P.H. w/ bar grad. dive

7 7 9 7 7 6

(6) -1/2 -1 -3 -4 1/2

## Verse

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 2 (2 times)

3. I'm not gon - na lie, ——— I want you for mine. ———

4. I can prom - ise you ——— you'll stay as beau - ti - ful.

My blush - in' ——— bride, ——— my lov - er, be ——— my lov - er, yeah. ———

With dark hair, ——— and soft skin for - ev -

To Coda

## Chorus

Don't be a - fraid, I did-n't mean ——— to scare ——— you. So help ——— me Je -

\*Gtrs. 1 &amp; 2 Rhy. Fig. 3

End Rhy. Fig. 3

\*Composite arrangement

## Interlude

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Riff A

- sus.

D.S. al Coda

Coda

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 2 (2 times)

- er.

For - ev - er. ——— Make up your ——— mind. ——— Make up ——— your mind ———

## Chorus

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 3

— and I'll prom - ise you I will treat you ——— well, my sweet ——— an - gel. ——— So help ——— me Je -



G#7

E7(♯9) D7  
 G7

- sus. Yeah. \_\_\_\_\_

Gtrs. 1 & 2

P.M. -----

0	0	0	0	0	0	0	0	0	5	5	5	5	5	5	5	5
2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4
0	0	0	0	0	0	0	0	0	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	4	4	4	4	4	4	4	4

## Bridge

A

G#7

C#7/G#

$$F\#_m$$

G#7

C#7/G#

— Give it up to me. — Give it up to me. —

\*Gtrs. 2 & 3

\*Gtr. 3 (dist.), played *f*. Composite arrangement

D/F#

G#7

C#7/G#

**B**

Do you want to be my angel? \_\_\_\_\_

P.M. \_\_\_\_\_



A G#7 C#7/G# F#m G#7 C#7/G#

Give it up — to me. — Give it up — to me. —

\*Gtrs. 1, 2 & 3

\*Composite arrangement

D/F# G#7 C#7/G# B A D/F#

Do you wan - na — be — my — an - gel? So help — me. —

**Interlude**  
Gtr. 3 tacet  
E

Gtr. 1

Gtr. 2

w/ bar —  
grad. dive grad. release

-1/2 -2 slack -2 -1 1/2

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2















Gtr. 1: w/ Rhy. Fig. 2 (2 times)  
Gtrs. 2 & 3: w/ Riff B (2 times)

E7 A E7 A

Do you wan - na die? \_\_\_\_ Do you wan - na die? \_\_\_\_

E7 A E7 A

Do you wan - na die? \_\_\_\_ Do you wan - na die? \_\_\_\_ Well, I prom - ise you

### Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F# A E7 G#7 A D/F#

I will treat you \_\_\_\_ well, my sweet an - gel. \_\_\_\_ So help \_\_\_\_ me Je -

E7

- sus. Je - sus.

Gtr. 1

P.M. -----

Gtrs. 2 & 3

P.M. ----- P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*rit.*

Je - sus. Je - sus. \_\_\_\_

*rit.*

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*rit.*

P.M. P.M. P.M. ----- P.M. P.M.

1 0 0 0 0 0 0 0 1 0 0 0 1 0 0 0 0 0



**Words and Music by Rick Derringer**

**Moderate Rock ♩ = 100**

[illegible]



Verse

A5 C5 D5 C5

1. Could - n't stop mov - in' when it first took hold. \_\_\_\_\_

End Riff A Rhy. Fig. 1

End Riff A1 Rhy. Fig. 1A

let ring -----

(0) 0 3 1/2

N.C. A5 C5 D5 C5 N.C.

It was a warm spring night at the old town hall. There was a

End Rhy. Fig. 1

1 5 8 5 7 1/2 (7) 5 6 1 7 5 8 5 7 1/2 (7) 5 7

5 7 7 5 7 6 5 8 7 5 7 7 5 7 6 5 8 5 (5) -1/2 -1/2

w/ bar -----



N.C.

Gir. 2

w/ bar

**End Rhy. Flg. 1A**

$$-1/2$$

-2

### Chorus

G5

**End Voc. Fig. 1**

Rock and \_ roll \_ hooch - ie koo. \_\_\_\_\_  
(Rock and roll hooch - ie koo. \_\_\_\_\_

(Rock and roll hooch - ie koo. \_

**Rhy. Fig. 2**

Gtr. 1

8va -

*loco*

The musical score for 'The Rose Tree' is presented on a grand staff. The treble clef part features a melody with a key signature of one sharp (F#) and a 2/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. The bass clef part provides a harmonic accompaniment, starting with a quarter rest and then playing a series of chords and single notes. The score includes various musical notations such as rests, notes, and accidentals. The piece concludes with a final chord in the bass and a whole note in the treble.

**Rhy. Fig. 2A**

Gtr. 2

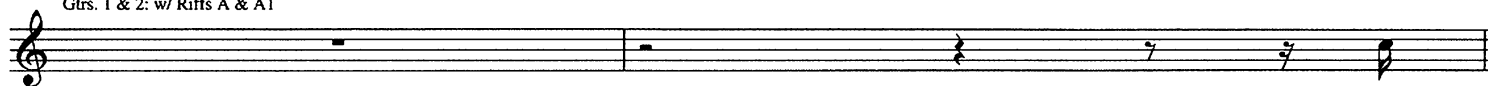
P.M. -----

[illegible]



A5 N.C. F5 G5  
 Light my fuse. Rock and roll hoochie koo.  
 8va-----  
 loco  
 P.M.-----  
 14 14 14 14 14 14  
 12 12 14 16 17 17  
 15 16 16  
 P.M.-----  
 3 4 2 0 5 2 0 2  
 0 0 0 0 0 0 0 0





2. Mos -



## Verse

Gtr. 2: w/ Rhy. Fig. 1A

A

C5

D5

C5

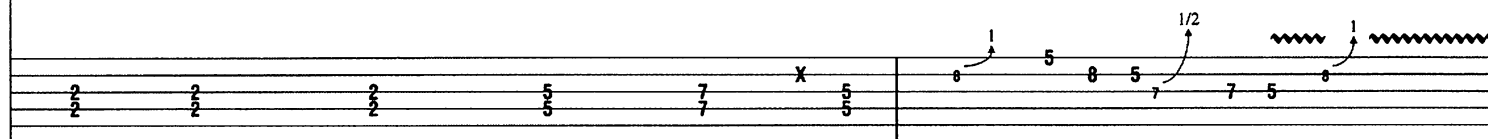
N.C.



qui - toes start - ed buz - zin' 'bout this — time of year. —  
 hope you all know — what I'm talk - in' a - bout.

I'm  
 The way you

Gtr. 1



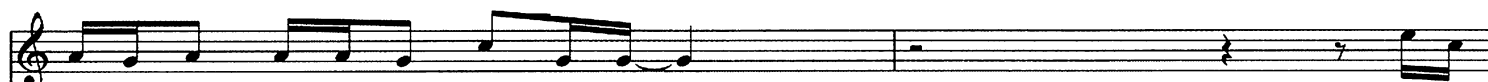
A5

C5

D5

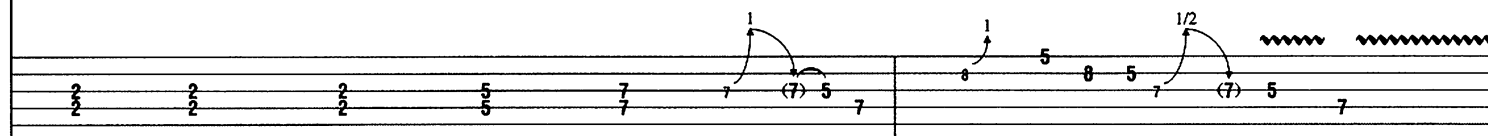
C5

N.C.



go - in' 'round back, said she'd meet me there. —  
 wig - gle that thing real - ly knocks me out. —

We were  
 Get - tin'



A5

C5

D5

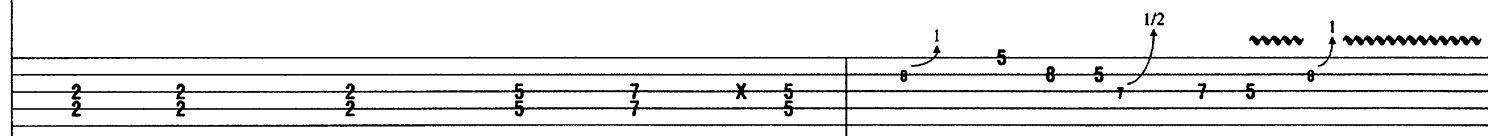
C5

N.C.



rol - lin' in the grass, it was be - hind the barn. —  
 high all the time, hope you all are too. —

Well, my  
 Come





A5 C5 D5 D5 N.C.

ears start - ed ring - in' like a fire a - larm.  
on lit - tle 'cuz, I'm gon - na do it to you.

# Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Bkgd. Voc.: w/ Voc. Fig. 1

F5 G5 A5 N.C.

Rock and roll hooch - ie koo.

F5 C5 G5 A5 N.C.

Lord - y, ma - ma light my fuse.

F5 G5 A5 N.C.

Rock and roll hooch - ie koo.

F5 Bb5 F5 C5 G5 A5 N.C.

Drop on out an' spread the news.

To Coda

Gtrs. 1 & 2: w/ Riffs A & A1

Yeah, some - bod - y said "Keep on rock - in'."

Ow!

Fill 1

Gr. 1

8va

1 1 1/2

20 20 (20) 17 19 (19) 17 19

0



# Guitar Solo

Gr. 1

A5 C5 D5 C5 A5 C5 D5 C5

20 19 20 19 19 17 20 17 19 17 19 17 15 17 19 19 17

1 1 1 1 1/4 1/4

Gr. 2

Rhy. Fig. 3

End Rhy. Fig. 3

2 2 2 5 7 X 5 2 2 2 5 7 X 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gr. 2: w/ Rhy. Fig. 3

A5 C5 D5 C5 A5 C5 D5 C5

19 20 19 20 19 17 20 17 19 17 20 17 20 17 20 17 19 17 19 (19) 17 19 19 17 19

6:4

Gr. 1

A5 C5 D5 C5 A5 C5 D5 C5

15 17 17 17 20 22 21 (21) 17 20 20 17 20 17 17 17 20 17 19 19 19 17 19 17 17 19

1 1 1/2 1/2 loco

Gr. 2

Rhy. Fig. 3A

End Rhy. Fig. 3A

2 2 8 5 5 5 7 X 5 2 2 2 X X 5 X X 7 0 5 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gr. 2: w/ Rhy. Fig. 3A

A5 C5 D5 C5 A5 C5 D5 C5

17 19 17 19 17 17 19 17 17 19 17 17 19 17 17 19 17 19 X



Gr. 1

A5 C D A5 C D

let ring

0 2 2 5 5 2 5 7 5 8 5 7 5 7 8 7 8 7 8 7 8 7

Gr. 2

The musical score for guitar 2 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a style that suggests a specific fingering, with some notes marked with asterisks (\*). The fretboard diagram below the staff shows the fret positions for each note: 7, 5, 7, 9, 8, 7, 7, 5, 7, 9, 8, 7, 5, 7, 9, 8. The diagram also includes a 1/4 note rhythm indicator and a 7/9 ratio.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains a melody with notes and rests, accented with 'A5', 'C', 'D', 'A5', 'C', and 'D'. The bottom staff is a single-line bass staff with fingerings indicated by numbers 1 through 10, including a triplet of eighth notes (5, 8, 5) and a sequence of eighth notes (7, 5, 8, 7, 5, 7, 7, 5, 7).

The first system of musical notation consists of two staves. The upper staff is written in treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes and quarter notes, with some notes beamed together. The lower staff shows the guitar accompaniment using numbers 1-9 for fret positions and 'X' for open strings. Chords are indicated by vertical lines connecting notes across the two staves. A 1/4 note pickup is shown at the end of the system.

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef and contains a melody with notes marked with 'A5' and 'C' above them, indicating specific fingerings or techniques. The lower staff is in bass clef and contains a bass line with notes marked with '13' and '15' above them, indicating specific fingerings or techniques. The system is divided into two measures by a double bar line.

The 'Fingering' section shows the same melodic line on a grand staff. The right hand (treble clef) plays the melody, while the left hand (bass clef) provides a simple harmonic accompaniment. The left hand's notes are: 4, 4, 5-7, 7-9, 8, 4, 4, 5-7, 7-9, 8. The notes 5-7 and 7-9 are beamed together. The section ends with a 1/4 note rest.



A5 C D A5 C D

3. I

⊕ Coda

A5 N.C.      **Outro-Chorus**      F      G

Woo!      1.,2. Rock and roll \_\_\_\_\_ hooch-ie koo. \_\_\_\_  
 3. Man, I'm tired \_ of pay - in' dues. \_

Gtr. 1

Gtr. 2

Gtr. 3 (dist.)



*Play 3 times*

### Free Time



# Rock This Town

Words and Music by Brian Setzer

Tune down 1/4 step

## Intro

Fast  $\text{♩} = 208$  ( $\text{♩} = \text{♩}^3$ )

Gtr. 1  
(clean)

\*D

\*Chord symbols reflect basic harmony.

## Verse

D

Gtr. 1: w/ Rhy. Fig. 1 (2 times)



**A** **D**

Well, \_\_\_\_\_ pick you up at ten, got - ta

Gtr. 1

let ring -----|

**D9** **G** **E7**

have you home at two. Your ma - ma don't know what I got in store for you. But that's \_

let ring -----|

**D** **A** **Interlude** **D**

\_\_\_\_\_ all right \_\_\_\_\_ 'cause we're look - in' as cool as can be. \_\_\_\_\_

let ring -----| P.M. -----

P.M. -----



2. Well, we

P.M. -----

7 7 6 6 5 5 4 4 | 5 5 4 4 5 5 6 6 | 7 7 6 6 5 5 4 4

Verse  
D

found a lit - tle place that real - ly did - n't look half bad. \_\_\_\_

P.M. -----

2 2 4 2 2 2 4 2 | 2 2 4 2 2 2 4 2 | 10 12 10 11 12 11 12

I had a whis - key on the rocks and change \_\_\_\_ of a dol - lar for the

P.M. -----

10 10 12 10 11 12 11 12 | 2 2 4 2 2 0 2 4 | 3 3 3 3 3 3 4

A D

juke - box. Well, \_\_\_\_\_ I put a quar - ter right in -

6 5 7 5 6 9 10 12 10 10 | 2 2 2 2 4 4 3







The musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody line with lyrics underneath: "Let's rock, rock, rock, man, rock. We're gon - na". Above the first measure is the chord symbol "A7", above the second measure is "D", and above the third measure is "D9". The middle staff is also a treble clef with a key signature of two sharps. It features a complex rhythmic pattern with triplets and slurs. The bottom staff is a bass clef with a key signature of two sharps. It contains a bass line with various chords and intervals, including octaves and dyads.

To Coda 1

[illegible]



D

D

*All right, rock it, boys!*

*Whoa.*

*Oh, rock it!*

D7

G

E7

D



# Interlude

A

D

Woo!

P.M. -----

P.M. -----

## Verse

D

3. Well, we're hav - in' a ball — just a bop - pin' on the big dance

P.M. -----

P.M. -----

floor. —

Well, there's a real square cat; he looks of

P.M. -----







# Guitar Solo

\*D

( $\frac{3}{2}$ )

7 7 7 7 6 6 6 6 | 5 5 5 5 3 3 3 2-3 | 3 3 3 3 3 3 3 3

\*Chord symbols reflect implied harmony.

3 3 5 9 10 10 10 | 10 10 10 10 10 10 10 10 | 10 12 10 10 10 10 10 10 | 10 12 10 10 10 10 10 10

13 13 13 13 13 13 13 13 | 13 13 13 13 13 13 13 13 | 13 13 13 13 13 13 13 13

10 10 10 10 10 10 13 10 13 10 10 10 12 | 10 10 10 10 10 10 10 10

12 12 11 12 12 12 12 12 | 5 7 9 7 9 7 9 7 | 9 10 9 (9) 7 9 0



We're gon - na

## D

We're gon - na rock this town, rock \_\_\_\_

1. A

2. A

N.C.

### Free time

N.C.

D $\delta$   
8va - - - - -

Woo! \_\_\_\_\_

w/ bar -----



# Search and Destroy

Words and Music by Iggy Pop and James Williamson

## Intro

Moderately fast ♩ = 156

Gr. 1 (dist.)

C# F# / C# C# F# / C# C#

*f*

TAB

The intro for Gr. 1 (dist.) is a distorted guitar part in E major (4 sharps). It consists of a series of power chords: C#5, F#5/C#5, C#5, F#5/C#5, and C#5. The rhythm is a steady eighth-note pattern. The TAB shows the fretting for each chord: C#5 (9-10), F#5/C#5 (10-11), C#5 (9-10), F#5/C#5 (10-11), and C#5 (9-10).

Gr. 2 (dist.)

C#5 B5 E5/B B5 A5 F#5 B5/F# C# F# / C# C#

*f*

\* Played behind the beat.

The intro for Gr. 2 (dist.) is a distorted guitar part in E major. It consists of a series of power chords: C#5, B5 E5/B, B5 A5, F#5 B5/F#, C#, F# / C#, and C#. The rhythm is a steady eighth-note pattern. The TAB shows the fretting for each chord: C#5 (9-11), B5 E5/B (11-12), B5 A5 (11-12), F#5 B5/F# (11-12), C# (11), F# / C# (11), and C# (11).

Gr. 1

Rhy. Fig. 1

w/ fuzz & dist. P.M. -----

sim. P.M. -----

fuzz off

End Rhy. Fig. 1

The rhythm figure for Gr. 1 is a distorted guitar part in E major. It consists of a series of power chords: C#5, B5 E5/B, B5 A5, F#5 B5/F#, C#, F# / C#, and C#. The rhythm is a steady eighth-note pattern. The TAB shows the fretting for each chord: C#5 (9-11), B5 E5/B (11-12), B5 A5 (11-12), F#5 B5/F# (11-12), C# (11), F# / C# (11), and C# (11).

Gr. 1: w/ Rhy. Fig. 1

C#5 B5 E5/B B5 A5 F#5 B5/F# C#

Gr. 2 tacet

F# / C# C#

1. I'm a

Gr. 2

The main guitar part for Gr. 1 and Gr. 2 is a distorted guitar part in E major. It consists of a series of power chords: C#5, B5 E5/B, B5 A5, F#5 B5/F#, C#, F# / C#, and C#. The rhythm is a steady eighth-note pattern. The TAB shows the fretting for each chord: C#5 (9-11), B5 E5/B (11-12), B5 A5 (11-12), F#5 B5/F# (11-12), C# (11), F# / C# (11), and C# (11).



# Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

C#5 B5 E5/B B5 A5 F#5 B5/F# C# F#/C# C#

street walk - in' chee - tah with a heart full of na - palm. I'm a  
2., 3. Look out, hon - ey, 'cause I'm us - in' tech - nol - o - gy.

C#5 B5 E5/B B5 A5 F#5 B5/F# C# F#/C# C#

run - a - way son of a nu - cle - ar a - bomb.  
Ain't got time to make no a - pol - o - gy.

C#5 G#5 B5 F#5 A5 E B C#5 G#5 B5 F#5 A5 E B

I am the world's for - got - ten boy, the one who search - es and de - stroys.  
Soul ra - di - a - tion in the dead of night. Love in the mid - dle of a fire fight.

Gtr. 1

## Pre-Chorus

E#5 F#5

A5

Hon-ey, got - ta help me please. Some - bod - y got - ta save my  
Hon-ey, got - ta strike me blind. Some - bod - y got - ta save my

\*Gtrs. 1 & 2

\*Composite arrangement

To Coda

E

G#5

soul. Ba - by, det - o - nate for me.  
soul. Ba - by, pen - e - trate my mind. Ow!



# Chorus

C#5/G#

G#5

B5

F#5

A5

E

B5/F#

And I'm the world's \_ for - got - ten boy. \_\_\_\_\_

Gtr. 2

*mf*

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

C#5/G#

G#5

B5

F#5

A5

E

B5/F#

The one who's search - in', \_\_\_\_\_ search-in' to de - stroy. \_\_\_\_\_

Gtr. 2

1/4  
(2)

C#5/G#

G#5

B5

F#5

A5

E

B5/F#

And hon - ey, I'm \_ the world's for - got - ten boy. \_



C#5/G# G#5 B5 F#5 A5 E B5/F#

The one who's search - in' \_\_\_\_\_ on - ly to de - stroy. \_\_\_\_\_ Hey!

# Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

C#5 B5 E5/B B5 A5 F#5 B5/F# C# F#/C# C#

Hey! Hey!

D.S. al Coda

C#5 B5 E5/B B5 A5 F#5 B5/F# C# Gtr. 2 tacet F#/C# C#

Hey! Hey!

# Coda

## Chorus

\*Gtr. 1: w/ Rhy. Fig. 2 (4 times)

C#5/G# G#5 B5 F#5 A5 E5 B5/F#

And I'm \_ the world's \_ for - got-ten boy. \_\_\_\_\_

\*w/ fuzz & dist.



C#5/G# G#5 B5 F#5 A5 E B5/F#

The one who's search - in', \_\_\_\_\_ search-in' \_\_\_\_\_ to de - stroy. \_\_\_\_\_

C#5/G# G#5 B5 F#5 A5 E B5/F#

And hon-ey, I'm \_\_\_\_\_ the world's for - got-ten boy. \_\_\_\_\_

C#5/G# G#5 B5 F#5 A5 E B5/F#

The one who's search - in', \_\_\_\_\_ search-in' \_\_\_\_\_ to de - stroy. \_\_\_\_\_

**Outro**  
\*Gtr. 1: w/ Rhy. Fig. 2 (4 times)

C#5/G# G#5 B5 F#5 A5 E B5/F#

For - got - ten boy, \_\_\_\_\_ for -

\*w/ fuzz & dist.



got-ten boy, \_ For - got-ten boy, \_ said, uh, yeah, \_ for -

C#5/G# G#5 B5 F#5 A5 E B5/F#

hey, hey! Yeah, yeah, hey.

Gtr. 2

C#5/G#

fdbk.

The image shows a musical score for guitar 2. The top staff is a standard musical notation in C#5/G# tuning, featuring a melodic line with various accidentals and a final whole note chord. The bottom staff is a fretboard diagram with fret numbers (1, 1/2, 9, 11, 12) and a wavy line indicating feedback (fdbk.).

Pitch: F#

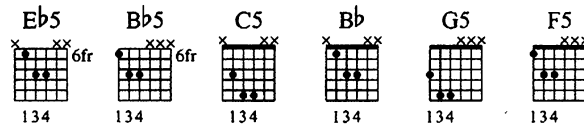
Gr. 1

pp



# Sharp Dressed Man

Words and Music by Billy F Gibbons, Dusty Hill and Frank Beard



Gtr. 3: Open G tuning:  
(low to high) D-G-D-G-B-D

## Intro

Moderately fast ♩ = 124

Gtr. 1 (dist.)

\*C5 F5 Eb5 C5 F5 Eb5 C5 F5 Eb5 C5

*mf* P.M. P.M. --- P.M. P.M. ---

Gtr. 2 (dist.)

*mf* Rhy. Fill 1 End Rhy. Fill 1

TAB

10 8 10 10 8 10 10 8 10 10 8 10

8 8 8 8 8 8 8 8

3 1 3 5 5

\*Chord symbols reflect basic harmony.

Gtr. 2: w/ Rhy. Fill 1 (4 1/2 times)

Gtr. 1

F5 Eb C5 F5 Eb5 C5 F5 Eb5 C5

*Ah.* *Yeah.*

P.M. P.M. P.M. P.M. --- P.M.

TAB

10 8 10 10 8 10 10 8 10 10 8 10

8 8 8 8 8 8 8 8

Gtr. 1

F5 Eb C5 F5 Eb5 C5 Riff A F5 Eb5 C5 F5 Eb5 C5 End Riff A

*Ow!*

P.M. P.M. P.M. --- P.M. P.M. P.M. --- P.M.

TAB

10 8 10 10 8 10 10 8 10 10 8 10

8 8 8 8 8 8 8 8



# Verse

Gtr. 1 tacet

C5

Bb5

F5

1. Clean shirt, — new shoes, — and I don't know where I am  
2. Gold watch, — dia - mond ring, — I ain't miss - in' not a  
3. Top coat, — top hat, — an' I don't wor - ry 'cause my

Gtr. 2

C5

Bb5

F5

go - in' to. — Silk suit, — black tie, — (Black tie.) — I don't need a rea - son  
sin - gle thing. — Cuff links, — stick pin, — when I step out I'm gon - na  
wal - let's fat. — Black shades, — white gloves, — look - in' sharp,


G5

F5 G5

Bb5 C5

why. — }  
do you in. — }  
look - in' for love. — }  
They come run - nin' just as fast as they can, — 'cause



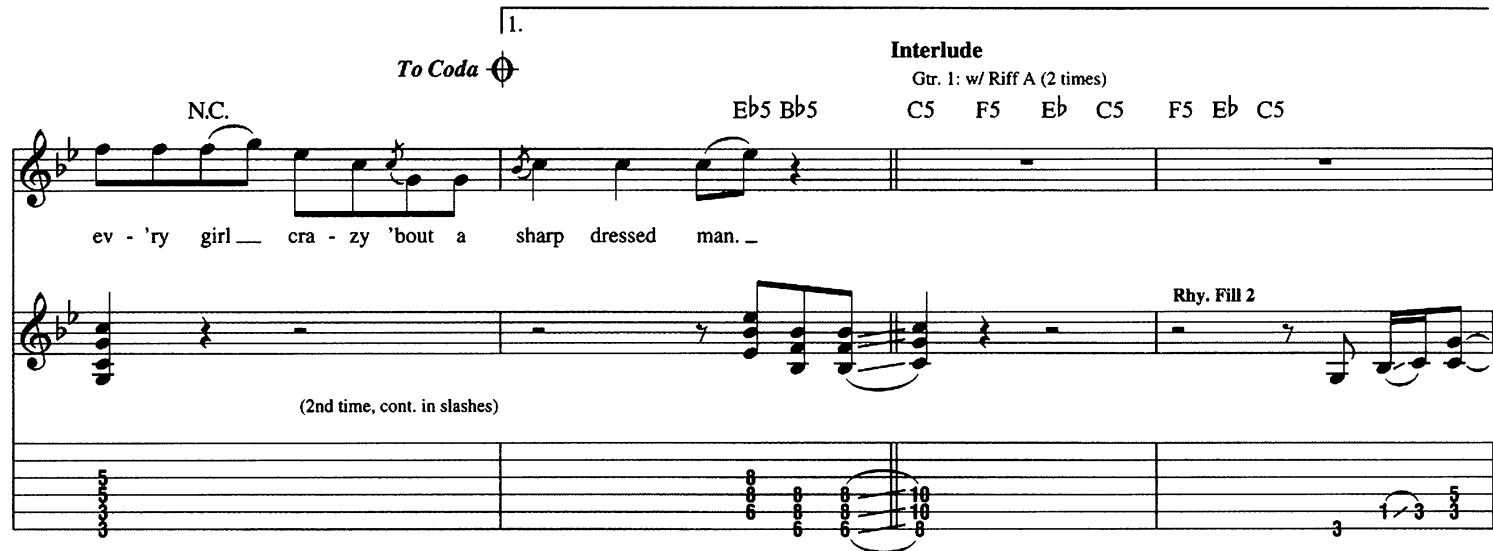
1. **To Coda** 

N.C. Eb5 Bb5 C5 F5 Eb C5 F5 Eb C5

ev - 'ry girl — cra - zy 'bout a sharp dressed man. —

Rhy. Fill 2

(2nd time, cont. in slashes)



2. F5 Eb C5 F5 Eb C5

Gtr. 2 Eb5 Bb5

sharp dressed man. — Uh huh.

End Rhy. Fill 2 Gtr. 3 (dist.)

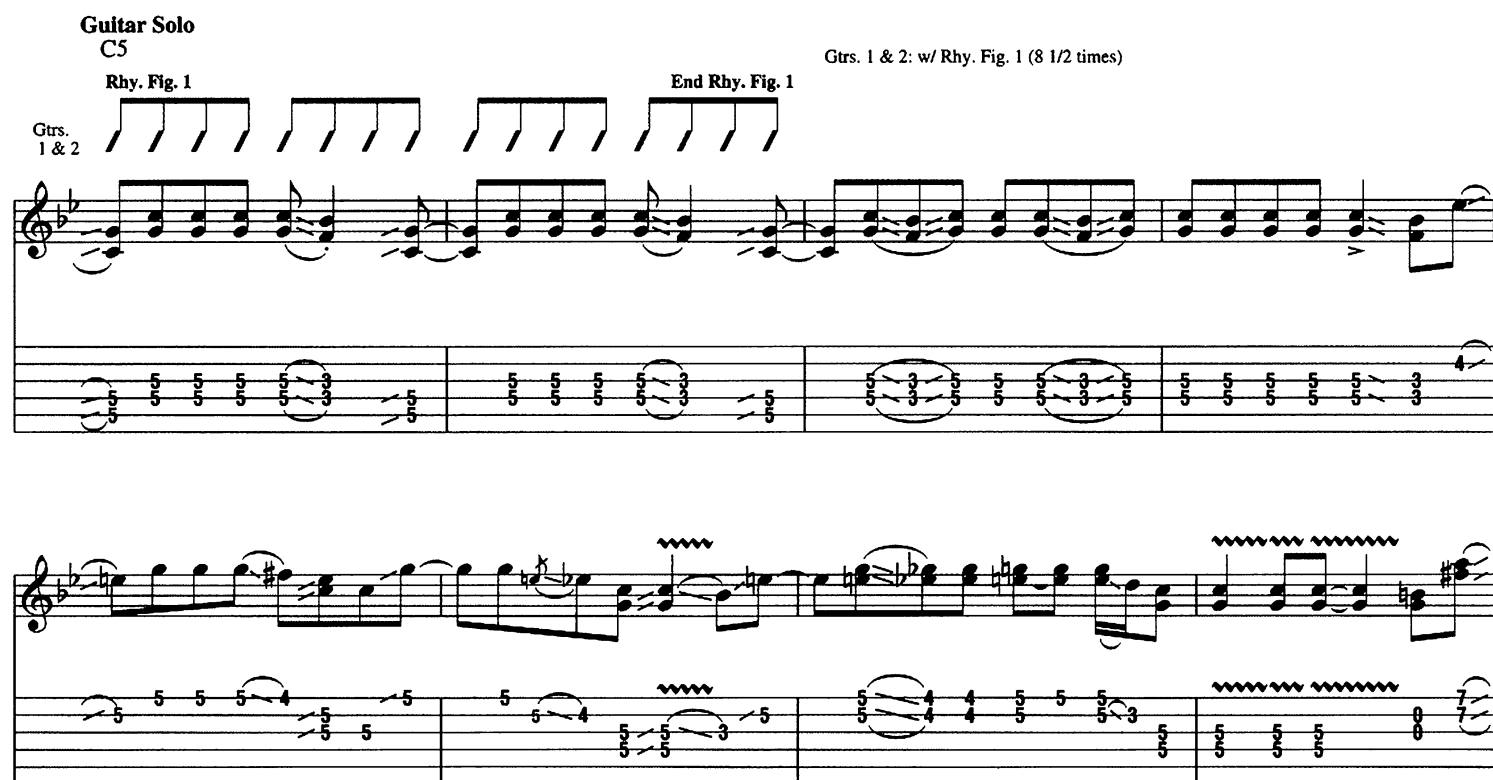
*mf*  
w/ slide  
w/ pick & finger



**Guitar Solo**  
C5

Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 1 & 2 w/ Rhy. Fig. 1 (8 1/2 times)









C5 Bb5<sup>1</sup> G5

let ring -----

# Interlude

Gtr. 1: w/ Riff A (4 times)  
Gtrs. 2 & 3 tacet

Gtr. 2: w/ Rhy. Fill 2 (3 1/2 times)

C5 F5 Eb5 C5 F5 Eb5 C5 F5 Eb5 C5 F5 Eb5 C5

How, how.

D.S. al Coda

F5 Eb5 C5 F5 Eb5 C5 F5 Eb5 C5 F5 Eb5 C5

# Coda

## Outro-Guitar Solo

Gtr. 2: w/ Rhy. Fill 2 (9 times)

Eb5 Bb5 C5

sharp dressed man. Spoken: Uh huh. You can't lose when you dress like I do. That's right. I'm

Gtr. 4 (dist.)

*mf* w/ pick & finger P.H. P.H. ---

Gtr. 2



*fine.*

Gtr. 4

P.H. semi-harm. -----|

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 4

1/2

1

11 11 10 8 8 11

(12) 12 10

1/4

1

11 10 10 8

(12) 10 10 8 10 12

11 10 10 8

10 10 8 8 8


10 8 10 10 12 14 13



Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3





Gtr. 1: w/ Rhy. Fig. 2 (2 times)

C5

Gtr. 4

Gtr. 2: w/ Rhy. Fill 3 (2 times)

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

F5

Gtr. 2: w/ Rhy. Fill 2 (2 times)

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

C5

*Begin fade*

Gtr. 2: w/ Rhy. Fill 3 (2 times)

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

F5

Gtr. 2: w/ Rhy. Fill 2 (2 times)

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

C5

*Fade out*



# Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

## Intro

Moderately ♩ = 112

N.C. (G5)

Riff A

Gtr. 1 (dist.)

End Riff A

1.- 5.

*f*  
w/ fingers

T  
A  
B

6.

## Verse

\*G5

1. We all came out to Mon - treaux on the  
 2. They burned down the gam - bling house, it  
 3. We end - ed up at the Grand Ho - tel, \_\_\_\_\_

Fill 1

End Fill 1

Riff B

*mf*  
slight P.M. -| slight P.M. -| slight P.M. -|

\*Chord symbols reflect implied harmony.

F5

G5

Lake \_\_\_\_\_ Ge - ne \_\_\_\_\_ va shore - line  
 died \_\_\_\_\_ with an aw - ful sound. \_\_\_\_\_  
 it was emp - ty, cold and bare. But with the

End Riff B

slight P.M. -|

Gtr. 1: w/ Riff B (3 times)

F5

G5

to make rec - ords with a mo - bile, \_\_\_\_\_ we did - n't have much - time. \_\_\_\_\_  
 A, Fun - ky Claude was run - ning in and out, pull - ing kids out the ground. \_\_\_\_\_  
 Roll - ing truck Stones thing just out - side, mak - ing our mu - sic there. \_\_\_\_\_ With a



F5 G5

A, Frank Zap - pa and the Moth - ers \_\_\_\_\_ were at the best place a - round. \_\_\_\_\_  
 When it all was o - ver, \_\_\_\_\_ we had to find an - oth - er place. \_\_\_\_\_  
 few red lights, a few old beds \_\_\_\_\_ we made a place to sweat. \_\_\_\_\_

F5 G5

But some stu - pid with a flare gun \_\_\_\_\_ burned the place to the \_\_\_\_\_ ground. \_\_\_\_\_  
 But Swiss time was run - ning out; \_\_\_\_\_ it seemed that we would lose the race. \_\_\_\_\_  
 No mat - ter what we get out of this, I know, I know we'll nev - er for - get.

# Chorus

C5 Ab5 G5

Smoke on the wa - ter, a fire \_\_\_\_\_ in the sky. \_\_\_\_\_

let ring ----- let ring ----- let ring -----

3 5 5 | 4 6 6 | 3 5

To Coda 1. Interlude Gtr. 1: w/ Riff A (1 3/4 times) N.C. (G5) 7

2. Interlude Gtr. 1: w/ Riff A (1 3/4 times) N.C. (G5) 7

Gtr. 1: w/ Fill 1

C5 Ab5

Smoke on the wa - ter.

let ring ----- let ring -----

Gtr. 2 (dist.) **f**

3 5 5 | 4 6 6 | 12 15

# Guitar Solo

G5 C5

Gtr. 2

12 13 (13) 11 12 12 11 12 15 12 15 15 15 14

Gtr. 1

slight P.M. - | slight P.M. -

3 5 5 | 3 5 5 | 3 5 5 | 3 5 5



G5

12 14 12 14 12 10 12 10 8 10 10 10 10 10 11 11 11 11 8 11

slight P.M. -----

C5

G5

10 8 8 11 10 8 11 10 8 10 10 8 7 5 8 7 5 8 7 5 8 7 5 3 (3) 5 3 2 3

slight P.M. -----

C5

G5

2 3 2 0 (0) (0) 5 3 3 3 3 6 5 3 6 5 3 5 5 3 5 5 3 6

w/ bar

-2 1/2

slight P.M. -----



The musical score for 'C5' is presented in three staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melodic line with various ornaments, including a wavy line and a trill. The middle staff is a bass staff with fingerings (3, 3, 6, 3, 6, 8, 1, 1/2, 8, 6, 8, 8, 11, 10, 1/2, 8, 8, 11, 8, 8, 11, 8, 8, 11, 8, 10). The bottom staff is a guitar staff with a 'slight P.M.' instruction. It contains a melodic line with various ornaments, including a wavy line and a trill. The bottom staff is a guitar staff with fingerings (3, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5, 3, 5, 5).

G5

C5

8va

11 13 13 13 13 13 13 13 13 10 13 13

slight P.M.

3 5 5 3 5 5 3 5 5 5

[illegible]



Gtr. 1: w/ Riff A (1 3/4 times)  
N.C. (G5)

Gtr. 2

*D.S. al Coda*

Gtr. 2 tacet

Gtr. 1: w/ Fill 1

3

⊕ Coda

**Interlude**

Gtr. 1: w/ Riff A (4 times)  
N.C. (G5)

**Outro-Organ Solo**

N.C. (G5)

Gtr. 1

16

*Begin fade*

*Fade out*



**Words and Music by Brandon Boyd, Michael Einziger, Alex Katunich, Jose Pasillas II and Chris Kilmore**

(sound effects  
& vocals)

6 sec.

N.C.

[illegible]

\* Set for one octave below.

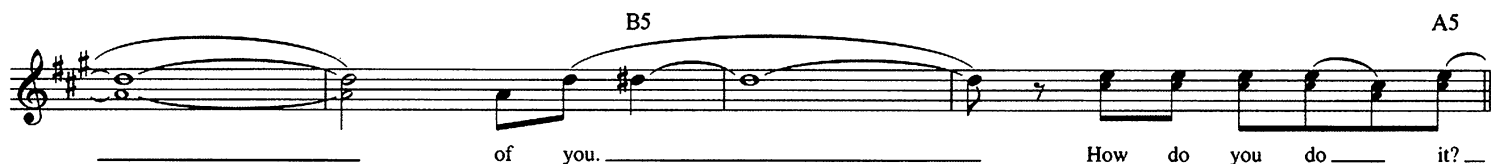






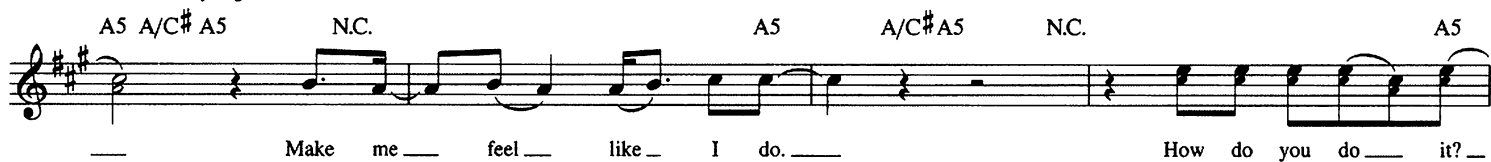


Gtr. 1: w/ Rhy. Fill 1

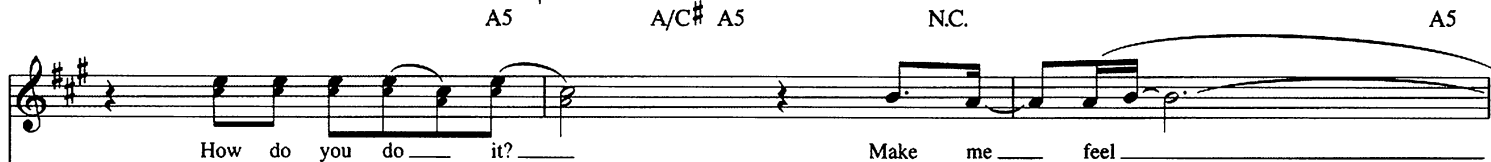


# Chorus

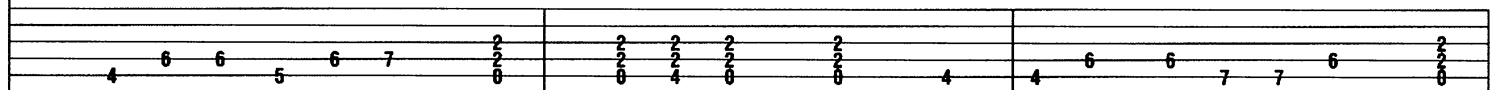
Gtr. 1: w/ Rhy. Fig. 1



# To Coda



Gtr. 1





A/C#A5 N.C.

like I do.

*mp* let ring throughout  
w/ clean tone & chorus  
octaver off

E5

D.S. al Coda

1. G#9 2. G#9 G5 A5

How do you do it?

w/ heavy dist. & octaver  
chorus off

P.M. ----- f

Coda

Gr. 1: w/ Rhy. Fig. 1

A/C#A5 N.C. A5 A/C# A5 N.C. A5

Make me feel like I do.

A5 A/C# A5 N.C. A5

How do you do it? Make me feel

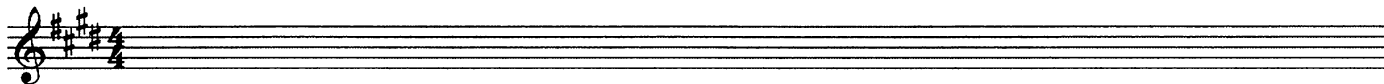
A/C#A5 N.C. Asus2

like I do. Yeah.

Gr. 1



**Words and Music by Perry Farrell, Dave Navarro, Stephen Perkins and Eric Avery**



**Moderate Rock ♩ = 128**

\*Chord symbols reflect overall harmony.



Gtr. 1 tacet

$\left\{ \begin{array}{l} \text{go.} \\ \text{No} \end{array} \right.$ 
 $\left. \begin{array}{l} \text{No.} \\ \text{one.} \end{array} \right\}$

### \*\*\*Composite arrangement



E5 E7 A G E7 A G

No one. { No one. — }  
 { No way. — }

2/6 19

E7 A

Gon - na stop. Now, — go.

2nd time, Gtrs. 2 & 3: w/ Rhy. Fill 1

let ring ----- P.S.

14 7

Gtr. 3 E5 G5 A5 E5 G5 A5

*mp* let ring ----- let ring -----

2 7

Gtr. 2 Rhy. Fig. 1

P.M. ----- P.M. P.M. ----- P.M. ----- sim.

2 7

Rhy. Fill 1  
 Gtrs. 2 & 3

14 12



E5 G5 A5 E5 G5 A5

1. You'll

let ring ----- let ring -----

End Rhy. Fig. 1

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1

E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5

save the com - plaints — for par - ty — con - ver - sa - tion. The  
2. Farm peo - ple, — book wa - vers, soul sav - ers

E5 E G5 A5 E5 E G5 A5

world — is — load - ed. — It's  
love — teach - ing. They're

Gtrs. 2 & 3

P.M. --- P.M. --- P.M. --- P.M. ---

E5 E G5 A5 E5 N.C.

lit to pop — and no - bod - y ain't gon - na stop. —  
lit to pop — and no - bod - y ain't gon - na stop. —

P.M. --- P.M. ---



E7

D#7 E7

F9

Gtr. 1

Grtr. 1

The musical score for guitar 1 is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, with some chords indicated by 'x' marks. A circled 'x' is present in the 11th measure. The fretboard diagram below the staff shows the fret numbers for each string (1-6) for each measure. The diagram is divided into two systems of seven measures each. The first system shows fret numbers 7, 6, 7, 6, 7, 6, 7. The second system shows fret numbers 7, 6, 7, 6, 7, 6, 7. The diagram is divided into two systems of seven measures each. The first system shows fret numbers 7, 6, 7, 6, 7, 6, 7. The second system shows fret numbers 7, 6, 7, 6, 7, 6, 7.

E7

D#7 E7

F7#9

The

The

## Interlude

### Half-time feel

E7

F7

E7

one to

\*Gtrs. 1 & 2

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The accompaniment consists of a series of chords: a G4-A4-B4 triad, followed by a G4-A4-B4 triad, then a G4-A4-B4 triad, and finally a G4-A4-B4 triad. The system ends with a double bar line.

**\*\*let ring throughout**

[illegible]

\*Composite arrangement

Gtr. 3

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#), indicating the key of D major. The melody starts with a quarter note D5, followed by a quarter note E5, and then a quarter note F#5. This is followed by a half note G#5, which is tied to the next measure. The second measure contains a half note A5, a quarter note B5, and a quarter note C#6. The third measure contains a half note D6, a quarter note E6, and a quarter note F#6. The fourth measure contains a half note G#6, a quarter note A6, and a quarter note B6. The fifth measure contains a half note C#7, a quarter note D7, and a quarter note E7. The sixth measure contains a half note F#7, a quarter note G#7, and a quarter note A7. The seventh measure contains a half note B7, a quarter note C#8, and a quarter note D8. The eighth measure contains a half note E8, a quarter note F#8, and a quarter note G#8. The ninth measure contains a half note A8, a quarter note B8, and a quarter note C#9. The tenth measure contains a half note D9, a quarter note E9, and a quarter note F#9. The eleventh measure contains a half note G#9, a quarter note A9, and a quarter note B9. The twelfth measure contains a half note C#10, a quarter note D10, and a quarter note E10. The thirteenth measure contains a half note F#10, a quarter note G#10, and a quarter note A10. The fourteenth measure contains a half note B10, a quarter note C#11, and a quarter note D11. The fifteenth measure contains a half note E11, a quarter note F#11, and a quarter note G#11. The sixteenth measure contains a half note A11, a quarter note B11, and a quarter note C#12. The seventeenth measure contains a half note D12, a quarter note E12, and a quarter note F#12. The eighteenth measure contains a half note G#12, a quarter note A12, and a quarter note B12. The nineteenth measure contains a half note C#13, a quarter note D13, and a quarter note E13. The twentieth measure contains a half note F#13, a quarter note G#13, and a quarter note A13. The twenty-first measure contains a half note B13, a quarter note C#14, and a quarter note D14. The twenty-second measure contains a half note E14, a quarter note F#14, and a quarter note G#14. The twenty-third measure contains a half note A14, a quarter note B14, and a quarter note C#15. The twenty-fourth measure contains a half note D15, a quarter note E15, and a quarter note F#15. The twenty-fifth measure contains a half note G#15, a quarter note A15, and a quarter note B15. The twenty-sixth measure contains a half note C#16, a quarter note D16, and a quarter note E16. The twenty-seventh measure contains a half note F#16, a quarter note G#16, and a quarter note A16. The twenty-eighth measure contains a half note B16, a quarter note C#17, and a quarter note D17. The twenty-ninth measure contains a half note E17, a quarter note F#17, and a quarter note G#17. The thirtieth measure contains a half note A17, a quarter note B17, and a quarter note C#18. The thirty-first measure contains a half note D18, a quarter note E18, and a quarter note F#18. The thirty-second measure contains a half note G#18, a quarter note A18, and a quarter note B18. The thirty-third measure contains a half note C#19, a quarter note D19, and a quarter note E19. The thirty-fourth measure contains a half note F#19, a quarter note G#19, and a quarter note A19. The thirty-fifth measure contains a half note B19, a quarter note C#20, and a quarter note D20. The thirty-sixth measure contains a half note E20, a quarter note F#20, and a quarter note G#20. The thirty-seventh measure contains a half note A20, a quarter note B20, and a quarter note C#21. The thirty-eighth measure contains a half note D21, a quarter note E21, and a quarter note F#21. The thirty-ninth measure contains a half note G#21, a quarter note A21, and a quarter note B21. The fortieth measure contains a half note C#22, a quarter note D22, and a quarter note E22. The forty-first measure contains a half note F#22, a quarter note G#22, and a quarter note A22. The forty-second measure contains a half note B22, a quarter note C#23, and a quarter note D23. The forty-third measure contains a half note E23, a quarter note F#23, and a quarter note G#23. The forty-fourth measure contains a half note A23, a quarter note B23, and a quarter note C#24. The forty-fifth measure contains a half note D24, a quarter note E24, and a quarter note F#24. The forty-sixth measure contains a half note G#24, a quarter note A24, and a quarter note B24. The forty-seventh measure contains a half note C#25, a quarter note D25, and a quarter note E25. The forty-eighth measure contains a half note F#25, a quarter note G#25, and a quarter note A25. The forty-ninth measure contains a half note B25, a quarter note C#26, and a quarter note D26. The fiftieth measure contains a half note E26, a quarter note F#26, and a quarter note G#26. The fifty-first measure contains a half note A26, a quarter note B26, and a quarter note C#27. The fifty-second measure contains a half note D27, a quarter note E27, and a quarter note F#27. The fifty-third measure contains a half note G#27, a quarter note A27, and a quarter note B27. The fifty-fourth measure contains a half note C#28, a quarter note D28, and a quarter note E28. The fifty-fifth measure contains a half note F#28, a quarter note G#28, and a quarter note A28. The fifty-sixth measure contains a half note B28, a quarter note C#29, and a quarter note D29. The fifty-seventh measure contains a half note E29, a quarter note F#29, and a quarter note G#29. The fifty-eighth measure contains a half note A29, a quarter note B29, and a quarter note C#30. The fifty-ninth measure contains a half note D30, a quarter note E30, and a quarter note F#30. The sixtieth measure contains a half note G#30, a quarter note A30, and a quarter note B30. The sixty-first measure contains a half note C#31, a quarter note D31, and a quarter note E31. The sixty-second measure contains a half note F#31, a quarter note G#31, and a quarter note A31. The sixty-third measure contains a half note B31, a quarter note C#32, and a quarter note D32. The sixty-fourth measure contains a half note E32, a quarter note F#32, and a quarter note G#32. The sixty-fifth measure contains a half note A32, a quarter note B32, and a quarter note C#33. The sixty-sixth measure contains a half note D33, a quarter note E33, and a quarter note F#33. The sixty-seventh measure contains a half note G#33, a quarter note A33, and a quarter note B33. The sixty-eighth measure contains a half note C#34, a quarter note D34, and a quarter note E34. The sixty-ninth measure contains a half note F#34, a quarter note G#34, and a quarter note A34. The seventieth measure contains a half note B34, a quarter note C#35, and a quarter note D35. The seventy-first measure contains a half note E35, a quarter note F#35, and a quarter note G#35. The seventy-second measure contains a half note A35, a quarter note B35, and a quarter note C#36. The seventy-third measure contains a half note D36, a quarter note E36, and a quarter note F#36. The seventy-fourth measure contains a half note G#36, a quarter note A36, and a quarter note B36. The seventy-fifth measure contains a half note C#37, a quarter note D37, and a quarter note E37. The seventy-sixth measure contains a half note F#37, a quarter note G#37, and a quarter note A37. The seventy-seventh measure contains a half note B37, a quarter note C#38, and a quarter note D38. The seventy-eighth measure contains a half note E38, a quarter note F#38, and a quarter note G#38. The seventy-ninth measure contains a half note A38, a quarter note B38, and a quarter note C#39. The eightieth measure contains a half note D39, a quarter note E39, and a quarter note F#39. The eighty-first measure contains a half note G#39, a quarter note A39, and a quarter note B39. The eighty-second measure contains a half note C#40, a quarter note D40, and a quarter note E40. The eighty-third measure contains a half note F#40, a quarter note G#40, and a quarter note A40. The eighty-fourth measure contains a half note B40, a quarter note C#41, and a quarter note D41. The eighty-fifth measure contains a half note E41, a quarter note F#41, and a quarter note G#41. The eighty-sixth measure contains a half note A41, a quarter note B41, and a quarter note C#42. The eighty-seventh measure contains a half note D42, a quarter note E42, and a quarter note F#42. The eighty-eighth measure contains a half note G#42, a quarter note A42, and a quarter note B42. The eighty-ninth measure contains a half note C#43, a quarter note D43, and a quarter note E43. The ninetieth measure contains a half note F#43, a quarter note G#43, and a quarter note A43. The hundredth measure contains a half note B43, a quarter note C#44, and a quarter note D44. The hundred-first measure contains a half note E44, a quarter note F#44, and a quarter note G#44. The hundred-second measure contains a half note A44, a quarter note B44, and a quarter note C#45. The hundred-third measure contains a half note D45, a quarter note E45, and a quarter note F#45. The hundred-fourth measure contains a half note G#45, a quarter note A45, and a quarter note B45. The hundred-fifth measure contains a half note C#46, a quarter note D46, and a quarter note E46. The hundred-sixth measure contains a half note F#46, a quarter note G#46, and a quarter note A46. The hundred-seventh measure contains a half note B46, a quarter note C#47, and a quarter note D47. The hundred-eighth measure contains a half note E47, a quarter note F#47, and a quarter note G#47. The hundred-ninth measure contains a half note A47, a quarter note B47, and a quarter note C#48. The hundred-tieth measure contains a half note D48, a quarter note E48, and a quarter note F#48. The hundred-first measure contains a half note G#48, a quarter note A48, and a quarter note B48. The hundred-second measure contains a half note C#49, a quarter note D49, and a quarter note E49. The hundred-third measure contains a half note F#49, a quarter note G#49, and a quarter note A49. The hundred-fourth measure contains a half note B49, a quarter note C#50, and a quarter note D50. The hundred-fifth measure contains a half note E50, a quarter note F#50, and a quarter note G#50. The hundred-sixth measure contains a half note A50, a quarter note B50, and a quarter note C#51. The hundred-seventh measure contains a half note D51, a quarter note E51, and a quarter note F#51. The hundred-eighth measure contains a half note G#51, a quarter note A51, and a quarter note B51. The hundred-ninth measure contains a half note C#52, a quarter note D52, and a quarter note E52. The hundred-tieth measure contains a half note F#52, a quarter note G#52, and a quarter note A52. The hundred-first measure contains a half note B52, a quarter note C#53, and a quarter note D53. The hundred-second measure contains a half note E53, a quarter note F#53, and a quarter note G#53. The hundred-third measure contains a half note A53, a quarter note B53, and a quarter note C#54. The hundred-fourth measure contains a half note D54, a quarter note E54, and a quarter note F#54. The hundred-fifth measure contains a half note G#54, a quarter note A54, and a quarter note B54. The hundred-sixth measure contains a half note C#55, a quarter note D55, and a quarter note E55. The hundred-seventh measure contains a half note F#55, a quarter note G#55, and a quarter note A55. The hundred-eighth measure contains a half note B55, a quarter note C#56, and a quarter note D56. The hundred-ninth measure contains a half note E56, a quarter note F#56, and a quarter note G#56. The hundred-tieth measure contains a half note A56, a quarter note B56, and a quarter note C#57. The hundred-first measure contains a half note D57, a quarter note E57, and a quarter note F#57. The hundred-second measure contains a half note G#57, a quarter note A57, and a quarter note B57. The hundred-third measure contains a half note C#58, a quarter note D58, and a quarter note E58. The hundred-fourth measure contains a half note F#58, a quarter note G#58, and a quarter note A58. The hundred-fifth measure contains a half note B58, a quarter note C#59, and a quarter note D59. The hundred-sixth measure contains a half note E59, a quarter note F#59, and a quarter note G#59. The hundred-seventh measure contains a half note A59, a quarter note B59, and a quarter note C#60. The hundred-eighth measure contains a half note D60, a quarter note E60, and a quarter note F#60. The hundred-ninth measure contains a half note G#60, a quarter note A60, and a quarter note B60. The hundred-tieth measure contains a half note C#61, a quarter note D61, and a quarter note E61. The hundred-first measure contains a half note F#61, a quarter note G#61, and a quarter note A61. The hundred-second measure contains a half note B61, a quarter note C#62, and a quarter note D62. The hundred-third measure contains a half note E62, a quarter note F#62, and a quarter note G#62. The hundred-fourth measure contains a half note A62, a quarter note B62, and a quarter note C#63. The hundred-fifth measure contains a half note D63, a quarter note E63, and a quarter note F#63. The hundred-sixth measure contains a half note G#63, a quarter note A63, and a quarter note B63. The hundred-seventh measure contains a half note C#64, a quarter note D64, and a quarter note E64. The hundred-eighth measure contains a half note F#64, a quarter note G#64, and a quarter note A64. The hundred-ninth measure contains a half note B64, a quarter note C#65, and a quarter note D65

**\*\*let ring throughout**

**\*\*Next 40 meas.**



F7 E7 F7

get con - trol of a mind like that. Move \_\_\_ on.

w/ bar + 1/2 w/ bar + 1/2 w/ bar + 1/2

E7 F7 E

One come a day the wa - ter will run, no

w/ bar + 1/2 w/ bar + 1/2

Rhy. Fig. 2



G5

man will stand for things that he had done. \_\_\_\_\_ Hur -

E5

G

rah. And the

P.M. ----- let ring -----



E5

G5

wa - ter will \_ run.

let ring -----

Gtr. 3: w/ Rhy. Fig. 2

E5

One come a day the wa - ter will run, no man will stand for things that he had

Gtrs. 1 & 2

End Rhy. Fig. 2

G5

E5

done. \_

Hur - rah.

Gtrs. 1 & 2







# Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (2 times)

E5 G5 A5 E5 G5 A5

Gtr. 4 (dist.)

*f* w/ wah-wah

Gtr. 5 (dist.)

*mp* w/ bar

w/ bar

Gtrs. 2 & 3

E5 G5 A5 E5 G5 A5

Gtr. 4

Gtr. 5

w/ bar

Gtr. 5 tacet

E5 G5 A5 E5 G5 A5

Gtr. 4



E5 G5 A5 E5 G5 A5 E5 G5 A5

grad. release w/ bar

-3 1/2

E5 G5 A5 E5 G5 A

Gtr. 4

let ring

Gtrs. 2 & 3

Interlude

G# A Bb B C C# D

Give me that. Give back that au-to-mo-



Gtrs. 2, 3, & 4 tacet  
N.C.



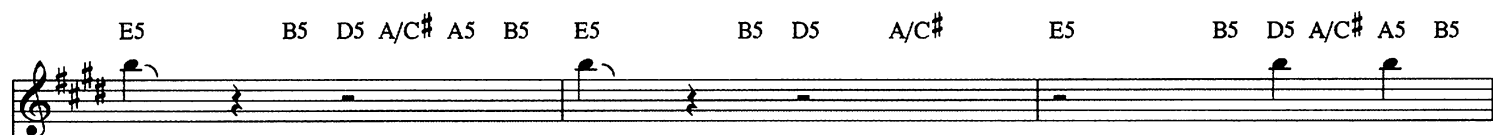
bile, turn off that smoke stack and that god - damn ra - di - o. \_\_\_\_\_ Hum a - long with



me. Hum a - long with T V. Oh, \_\_\_\_\_ oh. Oh, \_\_\_\_\_



oh. Oh, oh, \_\_\_\_\_ oh. \_\_\_\_\_ Oh, \_\_\_\_\_ no. \_\_\_\_\_

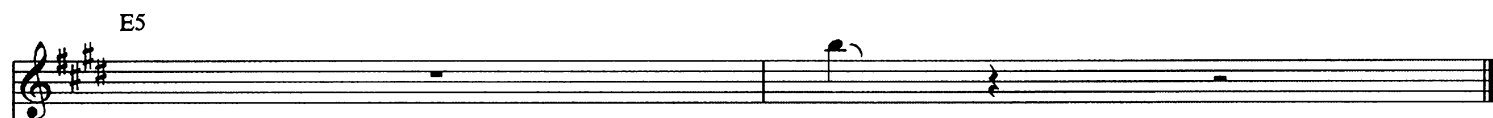


E5 B5 D5 A/C# A5 B5 E5 B5 D5 A/C# E5 B5 D5 A/C# A5 B5

No one's gon - na



Gtrs. 2 & 3



E5

stop.

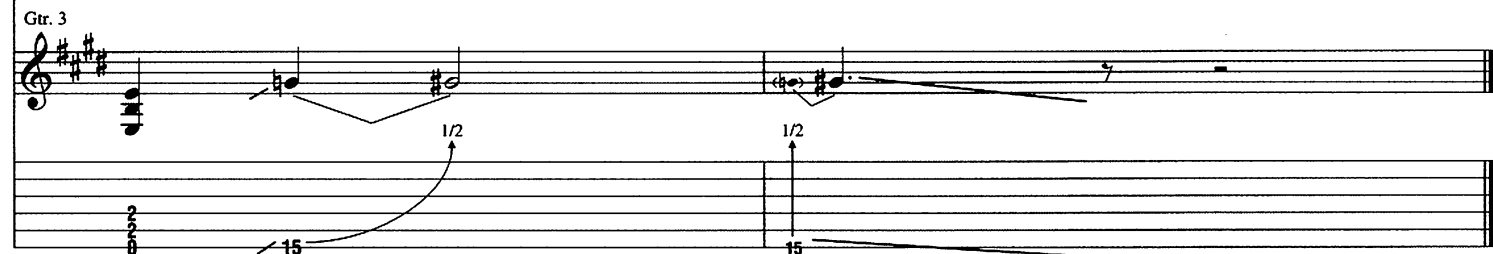


Gtr. 2

grad. bend

1/2

1



Gtr. 3

1/2

1/2



**Words and Music by Paul Stanley and Gene Simmons**

③ = G $\flat$     ⑥ = E $\flat$

Gtr. 1

\* B

## Intro

G

D

\* Chord symbols reflect combined tonality of Gtrs. 1 & 2

D

B

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Verse

B

G5

D5

\* Gtr. 1: w/Rhy. Fill 2, 3rd verse only

D

1., 3. I know \_ a thing or two a - bout \_ her.  
2. She wears her sat - in like a la - dy.

\* overdubbed rhythm guitar fill

G

D

B

G5

D5

I know \_ she'll on - ly make you cry. \_  
She gets her way just like a child..

Rhy. Fill 2

Gtr. 1 (D5)

B

TAB

(7) 7 9 7 7 7 7 7 7 9 7 7 7 7 7 7 7 7 7



A5 A B

She'll let you  
You take her home\_

B

G5 D5 D G D B

walk the street be - side her.  
and she says, "may - be." Ooh.  
Ba - by.

Gtr. 1: w/ Rhy. Fill 1, 1st time, 1st verse only  
Gtr. 2: w/Rhy. Fill 3, last time, 3rd verse only

Rhy. Fill 1  
Gtr. 1

G D B

1/2

Rhy. Fill 3  
Gtr. 2

D 3



B G5 D5 A5

But when she walks — she'll pass you by. —  
 She takes you down — and drives you wild. —

Gtr. 2: w/Rhy. Fill 4, 3rd verse only

A Chorus Bm G

Ev - ery - bod - y says she's look in' good, —

Rhy. Fill 4 A 3 3

Gtr. 2

TAB



Bm G To Coda 1. Interlude B5

and the la - dy knows it's un - der - stood. — Strut - ter.

E5 D5 E5/B N.C.

B5 E5 D5 E5/B



B5 E5

0 4 4 0 4 4 0 4 4 2 0 4 4

0 2 2 0 2 2 0 2 2 2 0 2 2

Guitar solo

G5/D D5 A5 B | 2. B5

Strut - ter.

3 0 3 2 2 0 7 7 7 7 9 9 9 9 9 9 9 9 9 9

Rhy. Fig. 1

3 0 3 2 2 0 7 7 7 7 9 9 9 9 9 9 9 9 9 9

E5 N.C.

9 9 9 9 (9) 7 9 7 10 7 10 7 10 7 10 7 10 7 10 7 10 7

0 4 4 0 2 0 2



**B5**

full (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10) (10)

0 4/2 4/2 0 4/2 4/2 0 4/2 4/2 4/2

**E5** **N.C.**

full (10) (10) 10 (10) 10 (10) 10 (10) 7 10 10 7 5 7 5 7

0 4/2 4/2 0 2 0 2

**B5** *8va*

full (21) 19 22 19 21 19 22 full 22 full 22 full 22 full 22 full 22

0 4/2 4/2 0 4/2 4/2 0 4/2 4/2 4/2



The musical score for "End Rhy. Fig. 1" is presented in three systems. The first system features a treble clef staff with a key signature of one sharp (F#). The melody is written with eighth and sixteenth notes, including triplets and slurs. Above the staff, a dashed line indicates the pitch contour, with labels for chords: E5, G5/D, D5, A5, and B. The second system shows a bass staff with fret numbers (19, 21, 22) and a "full" label indicating a full fret. The third system shows a treble clef staff with a key signature of one sharp (F#), featuring a final chord with a sharp sign. Below the staff, a series of fret numbers (0, 4, 2, 4, 2, 0, 3, 0, 3, 2, 0, 7, 7, 7, 8, 8, 8, 9, 9, 9, 7, 7) are listed, likely representing a sequence of frets or a specific fingering pattern.

**⊕ Coda**

## Outro

Gtr. 2: w/Rhy. Fig. 1, simile

Strut - ter.

B5

E5

Gtr. 1

full full full full full full

9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 10 7 9 10 10 7 10 7 9 7



E5

(9) 7 9 7 5 5/7 5

7 9 7 9 7 9 7

N.C.

B5

Strut - ter.

10 7 10 7 10 12 1 1/2 12 1 1/2 12 1 1/2 12 1 1/2 12 1 1/2 12 1 1/2 12 (12) 10 12 10 11 10

E5

12 10 11 12 10 11 12 10 11 12 10 11 12

10 11 12 10 12 full (12) 10 12 10 12 10 12 1 1/2

Gtr. 1

G5/D D5 A5 B

(12) 12 10 11 10 9 9 7 7 9

7 9 7 9 7 9 7

Gtr. 2

7 9 7 9 7 9 7







**Pre-Chorus**

B B5 E5 F#5 B B5

Just the oth - er day I heard of a sol - dier's fall - ing off  
Now, I had heard the WACS re - cruit - ed old maids for the war.

slight P.M. -----

E5 F#5 2nd time, Gr. 1: w/ Rhy. Fill 1 B B5

some In - do - ne - sian junk that's go - ing 'round.  
But Mom - my is - n't one of those, I've known her all these years.

slight P.M. -----

**Chorus**

B B5 B G#m7 F#6sus4

Mom - my's al - right, Dad - dy's al - right, they just seem a lit - tle weird.

**Rhy. Fill 1**  
Gr. 1

slight P.M. -| slight P.M. ----- slight P.M. -|



E5 B G#m7 F#6sus4

Sur - ren - der, sur - ren - der, but don't give your - self a - way, -

slight P.M. -----|

E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E6 E5

ay, ay, ay.

slight P.M. -----| slight P.M. -----| slight P.M. -----| slight P.M. -----| (Gtr. 2, cont. in slashes)

**Interlude**

A

Gtr. 2

Gtr. 1

2nd time, Gtr. 1: w/ Fill 1

B

A

**Fill 1**

Gtr. 1



1. 2.

(cont. in notation) (cont. in notation)

**Verse**

C5 C6 C5 C6 G5 G6 G5 G6 F5 F6 F5 C5 C6 C5 C6 C5

3. What-ev - er hap - pened to all \_\_\_\_ this sea - son's los - ers of \_\_\_\_ the \_\_\_\_ year? \_\_\_\_

Gtrs. 1 & 2

slight P.M. - - - - -

C6 C5 C6 G5 G6 G5 G6 F5 F6 F5 F6 C5 C6 C5 C6

Ev - 'ry - time \_\_\_\_ I got \_\_\_\_ to think - in', where'd they dis - ap - pear? \_\_\_\_

slight P.M. - - - - - P.M. - - - - -

**Pre-Chorus**

F5 G5 C5 C6 C5 C6 C5 C6 C5

Then I woke \_\_\_\_ up, Mom and Dad \_\_\_\_ are roll - in' on \_\_\_\_ the couch. \_\_\_\_

P.M. - - - - - slight P.M. - - - - -



F5 F6 F5 G5 C5 C

Roll-in' num - bers, rock \_\_\_\_ and roll - in', got my Kiss rec-ords out. \_\_\_\_\_

slight P.M. -----

**Chorus**

C Am7 G6sus4 F5

Mom-my's al - right, Dad-dy's al - right, they just seem a lit - tle weird, \_\_\_\_\_ Sur - ren -

Rhy. Fig. 1 End Rhy. Fig. 1

slight P.M. -----

C Am7 G6sus4 F5

- der, sur - ren - der, but don't \_\_\_\_ give your - self a - way, \_\_\_\_\_

slight P.M. -----

ay, \_\_\_\_\_ ay, \_\_\_\_\_ ay, \_\_\_\_\_ A - way, \_\_\_\_\_

slight P.M. -----



# Bridge

C Fadd9 F Fadd9 C G5

\*Voc. Fig. 1

End Voc. Fig. 1

(Ay.)

Rhy. Fig. 2

End Rhy. Fig. 2

slight P.M. -----

\*Refers to Bkgd. Voc. only, sung *mp*.

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtrs. 1 & 2: w/ Rhy. Fig. 2

C Fadd9 F Fadd9 C G5

(Ay.)

Sur - ren -

## Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)

C Am7 G6sus4 F5

Play 3 times

- der, sur - ren - der, but don't \_\_\_ give your - self a - way. Sur - ren -  
(Mom - my's al - right, Dad - dy's al - right.)

C Am7 G6sus4 F5

- der, sur - ren - der, but don't \_\_\_ give your - self a - way. Sur - ren -  
Bun E's al - right, Tom-my's al - right, Rob-in's al - right. Rick's al - right. We're

C Am7 G6sus4 F5

- der, sur - ren - der, but don't \_\_\_ give your - self a - way. Sur - ren -  
all al - right, we're all al - right, we're all al - right, we're all al - right!

Begin fade

C Am7 G6sus4 F5

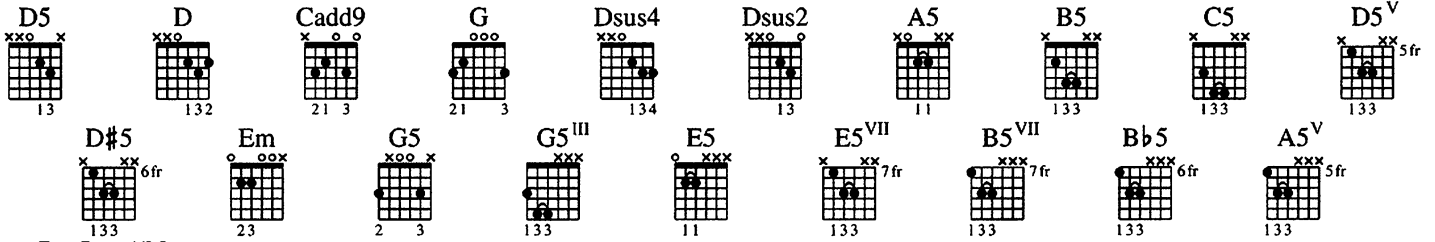
2nd time, Fade out

- der, sur - ren - der, but don't \_\_\_ give your - self a - way. Sur - ren -  
Mom - my's al - right, Dad - dy's al - right.)



# Sweet Child o' Mine

Words and Music by W. Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler



Tune Down 1/2 Step:

- ① = E♭    ④ = G♭  
 ② = A♭    ⑤ = B♭  
 ③ = D♭    ⑥ = E♭

## Intro

Medium Rock ♩ = 122

**Riff A**  
 Gtr. 1 (elec.) *mf* w/ dist.

Gtr. 2 (elec.) *p* (cont. in notation)

Gtr. 1: w/ Riff A  
 D  
 Gtr. 3 (acous.) Rhy. Fig. 1  
 Gtr. 2 let ring throughout

G  
 D  
 (cont. in notation) End Rhy. Fig. 1  
 P.M.

Gtr. 1: w/ Riff A, first 6 meas.  
 Gtr. 2: w/ Rhy. Fig. 1  
 Rhy. Fig. 2  
 Gtr. 3











Gtr. 2: w/ Rhy. Fig. 1  
Gtr. 3: w/ Rhy. Fig. 2

1.

D C G

full full full full

2.

D G D

1/2 1/2 hold bend

Gtr. 2: w/ Rhy. Fig. 1, first 7 meas.  
Gtr. 3: w/ Rhy. Fig. 2

C

1/2 1/2

G

Dsus4 D Dsus2 D D.S. al Coda

8va

full full full full

# Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times  
A5 B5 C5

Gtr. 1: w/ Fill 2  
D

D

Gtrs. 1 & 2

Oh, oh, oh, oh, sweet child o' mine.

A5 B5 C5 D5<sup>V</sup> D#5

Gtrs. 1 & 2

Woo, yeah, yeah! Ooh, sweet love o' mine.



# Guitar Solo

Em C B7 Am

8va

Gr. 1

full

17 (17) 15 14 15 14 17 15 14 15 14 17 16 12 14 15 (15) 12 14 (14) 12 11 12 11

Rhy. Fig. 4

Gr. 4

End Rhy. Fig. 4

0 0 0 0 0 2 0 2 0 1 3 1 0 2 0 1 2 0 2 0 2 1 2 0 2 2 1 2 0 2 2 3 2

Gr. 4: w/ Rhy. Fig. 4, 2 times

Em B7 Am 8va..... loco. Em

14 14 11 12 14 13 12 (12) 13 12 10 13 13 12 12 (12) 12 (12) 14 15 (15) 7 (7) 9 9 7

C B7 Am

Gr. 4: w/ Rhy. Fig. 4, first 3 meas.

Gr. 5: w/ Fill 3

7 9 9 8 11 11 (11) 9 9 10 9 7 8 7 9 8 8 11 9

Fill 3

Gr. 5

8va

w/ wah - wah

full

full

full

full

TAB

8 9 7 (7) 9 7 10 7 8 7 11 7 8 11 12 14 11 12 14 15 12 14 15 14 12 14 11 12 14 12 12 15 15



A5 G F# Em E F# G5  
 6 6 6 6  
 3fr 2fr open 2fr  
 Rhy. Fig. 5  
 8va  
 w/ wah-wah  
 full  
 15 15 15 15 (15)12 14 15 15 15 (15)12 14

A5 B5 C5 D5<sup>V</sup> G5<sup>III</sup> Em G5

Gr. 2: w/ Rhy. Fig. 5, 3 times

End Rhy. Fig. 5

8va

loco

full full 1/2 full full full 1/2

17 17 17 17 15 17 17 (17) 15 15 17 15 12 15 12 14 (14) 12 14 12 14 12 14

[illegible]

G5 A5 B5 C5 D5 G5  
 8va...

12 14 12 14 X X 12 14 12 14 12 12 14 14 12 14 12 12 15 15 12 14 12 15 12 15 12 15 14 15 12 15 12 15

Em G5

8va

**Rhy. Fill 1**  
Gtr. 4

0 1 2 2 0 2 2 1 2 0 2 2 3 2



Gtr. 2: w/ Rhy. Fig. 6, 2 times  
E5

Where do we go? —      Where do we go — now?      Where do we go? —      Where do we go? —

Where do we go \_ now?      Where do we go? \_      Where do we go? \_      (*whispered*) Sweet Child!

Where do we go — now?



G5 A5 C5 D5<sup>v</sup> G5<sup>III</sup>

I, I, I, I, Where do we go — now, now? —————

8va .....

full (15) 12 (14) 12 18 17 18 17 17 22

E5 Rhy. Fig. 7 E 6 open F# 6 2fr G5 A5 B5

Where do we go? — Ah. ————— Where do we go — now?

8va .....

full (22) 22 22 22 22 (22) 17 17 (17) 17 (17) 17

C5 D5<sup>v</sup> G5<sup>III</sup> Gtr. 2: w/ Rhy. Fig. 7 E5 G5

End Rhy. Fig. 7

When do we go? —————

8va .....

full 1/2 full grad. bend full 12 15 12 15 12 14 12 15 12 12 15 12 12 15 12 12 15 12 12 15 12 12

A5 C5 D5 G5

Where do we go — now?

8va .....

full (14) 12 (15) (15) 15 12 14 14



Gtr. 2: w/ Rhy. Fig. 7, first 3 meas.  
E5

G5

A5

B5

E5<sup>VII</sup> D5<sup>V</sup> B5<sup>VII</sup> Bb5 A5<sup>V</sup> G<sup>III</sup>

Gtr. 2

8va .....

Where do we go? \_\_\_\_

Where do we go \_\_ now?

No, no, no, no, no, no,

grad. bend

full full full full full full 1/2

(14) 15 14 (14) 12 14 14 (14) 12 14 14 12 14 12 15 12 15 12 15 12 15 15 12 14 14 12

Gtr. 2: w/ Rhy. Fig. 7, first 2 meas.  
E5

A5

C5

D5<sup>V</sup>

Gtr. 2 //

8va .....

no. Sweet child, \_\_\_\_

sweet \_\_\_\_ child \_\_\_\_ o'

1/2 1/2

14 (14) 14 14 14 14 14 14 X 14 12 9 5 10

E5

8va .....

mine. \_\_\_\_

-1/2

Gtr. 4

Gtr. 1 divisi

1/2 -1/2

7 2 5 3 (3) 0 (0) 7 9 9 9

\*bend neck



# Symphony of Destruction

Words and Music by Dave Mustaine

Moderately fast ♩ = 142

\*Gtr. 1

F5 E5

F5 E5

*Fade in pre-recording of orchestra tune-up*

P.M. -----|

*f w/ dist.*

P.M. -----|

TAB

1 3 1

3 2 2

3 2 2

1 3 1

\* Two gtrs. arr. for one.

Verse

F5 E5

F5 E5

1. You \_\_\_\_ take \_\_\_\_ a mor - tal \_\_\_\_ man, \_\_\_\_

2., 3. See additional lyrics

Gtrs. 1 & 2: w/ Rhy. Fill 1 (on D.S. only)

F5 E5

F5 E5

an' put him in con - trol. \_\_\_\_

P.M. -----|

Rhy. Fill 1

Gtrs. 1 & 2

3 2 2

1 0 0

2 2 1

2 4 2



Gtrs. 1 & 2: w/ Rhy. Fill 2 (on D.S. only)

F5 E5 F5 E5 F5 E5

Watch him — be - come a — god.

P.M.-----1

Gtrs. 1 & 2: w/ Rhy. Fill 2 (on D.S. only)

F5 E5 F5 E5 F5 E5

(A), watch — peo -

P.M.-----1

A5 Ab5 (With E bass pedal) G5 A5 Ab5 G5 A5

ple's heads a — roll, — a roll, —

P.M.-----1

\* Upper note overdub

Ab5 G5 (With G bass pedal) A5 Ab5 G5 A5 Ab5 G5 (With C bass pedal) A5

a — roll.

Gtr. 2 \*\*

Gtr. 1 divisi

\*\* Overdub

Rhy. Fill 2

Gtrs. 1 & 2



Ab5 G5 A5 Ab5 G5 N.C.  
(With A bass pedal)

Gtrs. 1 & 2  
P.M. -----

0 0 7 5 6 5 5 0 0 7 5 7 0 0 5 6 5 4 3 2 1 0

**Chorus**  
E5 D5 E C5

Just like the Pied Piper led rats  
let ring throughout

9 7 7 8 7 7 7 5 5 6 7 7 7 5 4 3

D5 (D6) E5 D5 E

through the streets. We dance like the marionettes,

7 9 7 5 4 5 7 0 9 7 7 8 7 7 7 5 5 6 7 7

1. C D5 F5 E5 F5 E5

sway-in' to the Sym-phony of De-struction.

P.M. -----

5 3 3 4 3 7 7 7 7 7 7 7 7 3 2 2 3 2 2 1 3 1



2.,3.  
D5 E5 D5 E

Sym - pho - ny. Just like the Pied \_\_\_\_\_ Pip - er

Gtr. 3

Gtrs. 1 & 2

P.M. -----

C5 D5 (Bm) Gtr. 4 w/ Fill 1 E5

led \_\_\_\_\_ rats through \_\_\_\_\_ the streets. We dance like the

Fill 1  
Gtr. 4



D5 E C5

mar - i - on - ettes, \_\_\_\_\_ sway - in' \_\_\_\_\_ to the

7 5 7 9 6 7 7 0 9 7 7 7 7 0

7 5 5 6 7 7 7 (3) 5 3 3 4 3

D5 (Bm) C5 D5 A5

Sym - pho - ny. Sway - in' \_\_\_\_\_ to the Sym - pho - ny of \_\_\_\_\_ De -

7 4 7 4 5 0 9 7 7 7 7 0

7 (9) (7) 5 4 5 7 (3) 5 3 3 4 3 7 7 7 7 7 0 0 7

P.M. ----- P.M.



# Guitar Solo

Ab5 (With E bass pedal) G5 A5 Ab5 G5 A5 Ab5 G5 A5

struc - tion.

3 5 5 5 5 5 (5) 3 3 5 5 5 3 4 2 1/2 (2) 1 5 3 0

0 6 0 5 0 0 0 7 0 6 0 5 0 0 0 7 0 6 0 5 0 0 0 7

\*Staccato (.) = P.M.

Ab5 G5 A5 Ab5 G5 A5 Ab5 G5 A5

(With C bass pedal)

P.M. ----- grad. bend

1/2 (3) (3) 5 7 5 7 1/2 (7) 1/2 (7) 1/2 (7) 5 7 5 7 7 9

0 6 0 5 0 0 0 7 0 6 0 5 0 0 0 7 0 6 0 5 0 0 0 7

Ab5 G5 A5 Ab5 G5 A5

(With A bass pedal)

8va -----

10 9 11 10 9 11 10 13 12 10 13 12 14 (12) 13 12 14 17 14 12 13 14 20 17 20 17 19 17 17 (17)

0 6 0 5 0 0 0 7 0 6 0 5 0 0 0 7



Ab5 (With E bass pedal) G5 A5 Ab5 G5 A5

*loco*

Ab5 (With G bass pedal) G5 A5 Ab5 G5 A5 (With C bass pedal) Ab5 G5 A5

*8va* *loco*

Ab5 G5 A5 Ab5 G5 A5

Gtr. 2 tacet (With C bass pedal)

Gtr. 3

(With a Blues bass-line)

Gtr. 1



**⊕ Coda**

D5 (Bm) C5 D5 F5 E5

Sym-pho - ny. \_\_\_\_\_ Sway in' \_\_\_\_\_ to the Sym-pho - ny of \_\_\_\_\_ De - struc - tion.

P.M. -----

P.M. -----

2. Acting like a robot  
It's metal brain corrodes  
Try to take it's pulse  
Before the head explodes, explodes, explodes, ah...
3. The earth starts to rumble  
World powers fall  
Warring for the heavens  
A peaceful man stands tall, tall, tall...



# Texas Flood

Words and Music by Larry Davis and Joseph W. Scott

Tune Down 1/2 Step:

- ① = E $\flat$  ④ = D $\flat$   
 ② = B $\flat$  ⑤ = A $\flat$   
 ③ = G $\flat$  ⑥ = E $\flat$

## Intro

Slow Blues  $\text{♩} = 62$

N.C.

G Am/G G

G6

N.C.

C

Dm/C C

C9

8va.....



loco

(G7)

full

1/2

1/2

full

full

1 1/2

(D7)

full

1/4

full

(C7)

grad. bend.

1/2

3/4

full

grad. bend

full

full

1/2

1/2

grad. bend

1/2

Verse

N.C.(G)

G6

1. Well, \_ it's flood-in' down in Tex - as. \_

rake

\*T T

\*T = thumb

C9

N.C.

(G7)

All of the tel - e - phone lines \_ are down. \_

grad. bend

full

full

full



(C7)

Well, \_\_\_\_\_ it's \_\_\_\_\_ flood-in' down \_\_\_\_\_ in Tex-as. \_\_\_\_\_

3

grad. bend full T

5 7 6 3 5 3 4 3 6 3 6 3 5 1/2 (5) 3 3 0 5 3 5

3

C9 N.C. (G7)

All \_\_\_\_\_ of the tel-e-phone lines \_\_\_\_\_ are down.

w/ bar

3

grad. bend full full

3 3 3 6 8 8 6 8 8 8 8

(3) (3) (3)

(D7) D9

Yeah, \_\_\_\_\_ I been try-in' to call \_\_\_\_\_ my ba-by. \_\_\_\_\_

8va loco

6 8 6 8 7 6

17 17 17

3

C9 N.C. (G7) (C7)

Lord, \_\_\_\_\_ 'n' I can't \_\_\_\_\_ get a sin- gle sound.

w/ bar

3

full full full

3 1/4 3 3 6/8 6 8 6 8 6 8 6 3 5 (5) 3 3

(3) (3)



[illegible]

The musical score is written for guitar and voice. The guitar part is in the key of G major (one sharp) and 4/4 time. It features a melodic line with triplets and a bass line with triplets and a 'w/ bar' (with bar) instruction. The voice part has lyrics: 'man, I'm stand-in' out in the rain.' The score includes various musical notations such as triplets, slurs, and dynamic markings like 'full'.

Well, \_\_\_\_\_ dark \_ clouds are roll - in', \_\_\_\_\_

1/4

3

man, \_\_\_\_\_ an' I'm stand-in' out in \_\_\_\_\_ the rain. \_\_\_\_\_







The musical notation for the guitar solo in "Hotel California" is presented in two systems. The top system features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a triplet of eighth notes (G4, A4, B4) followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (D5, C#5, B4). The notation includes various ornaments such as grace notes, slurs, and a wavy line indicating a vibrato. A chord symbol (D7) is placed above the staff. The bottom system shows the fretboard positions for the solo, with a 'T' indicating a trill. The fret numbers are: 5, 3, 5, 5, 3, 6, 3, 6/8, 8, 8, 8, 8. The notation includes a 'full' vibrato mark and a series of fret numbers (6, 6, (6), 7, 7, 7, 8) with arrows indicating the fretting hand's movement. The fret numbers are accompanied by a series of '1/2' and '3/4' marks, likely indicating the duration of the notes.

The first system of musical notation for 'The Girl on the Train' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a key signature of one sharp (F#) and a time signature of 4/4. The melody is divided into two measures. The first measure is labeled (G7) and the second measure is labeled (C7). The bass staff contains a bass line with a key signature of one sharp (F#) and a time signature of 4/4. The bass line is divided into two measures. The first measure is labeled 1/2 and the second measure is labeled 1 1/2. The bass line features a series of chords and intervals, including (9), (8), (7), (6), (5), (4), (3), (2), (1), and (0).



The image shows a musical score for the song "The Wind" by George Gershwin. It features a piano solo and a guitar accompaniment. The piano part is written in treble clef with a key signature of one flat (B-flat). The guitar part is written in standard notation with a key signature of one flat. The score includes various musical notations such as chords, scales, and fingerings. The piano part starts with a (G7) chord and a wavy line indicating a tremolo. The guitar part starts with a wavy line indicating a tremolo. The score includes various musical notations such as chords, scales, and fingerings. The piano part includes a section marked "loco" and a section marked "8va". The guitar part includes a section marked "full" and a section marked "1/2". The score includes various musical notations such as chords, scales, and fingerings.

The musical score for 'Well, I'm' by The Beatles is presented in two systems. The first system shows the guitar part (top staff) and the bass part (bottom staff). The guitar part is in G major, with a key signature of one sharp (F#). The bass part is in G major, with a key signature of one sharp (F#). The guitar part features a complex melodic line with many triplets and a 'full' marking. The bass part is a simple, rhythmic line. The second system shows the guitar part (top staff) and the bass part (bottom staff). The guitar part is in G major, with a key signature of one sharp (F#). The bass part is in G major, with a key signature of one sharp (F#). The guitar part features a complex melodic line with many triplets and a 'full' marking. The bass part is a simple, rhythmic line. The score is for a guitar and bass duo, with the guitar part being more complex and melodic, and the bass part being simpler and more rhythmic.

[illegible][illegible]



(G7)

Lord, \_\_\_\_\_ 'n' I'm go-in' back home to stay.

(D7) D9 Db9

Well, back home there's no floods or tor - na - does,

C9 N.C. F#7 (C7) (D)

babe, \_\_\_\_\_ 'n' the sun shines ev - 'ry day. \_\_\_\_\_

Free Time Gm N.C.(G#) G9 N.C. G9

*rit.* 1/4

10/12 10 12 10 12 11 10 10 10 5 3 5 3 5 4 3 2

w/ bar



# Them Bones

Written by Jerry Cantrell

Tune down 1/2 step  
Tune low E down 1 1/2 steps

⑥=D♭ ③=G♭

⑤=A♭ ②=B♭

④=D♭ ①=E♭

Moderate Rock ♩ = 84  
Introduction

Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5

1. Ah. Ah.  
2. bones Ah.

Rhy. Fig. 1  
Gtrs. 1 and 2

P.M. (distortion)

(end Rhy. Fig. 1)

Verse

Dm D5 D#5 E5 F5 D5 Dm D5 D#5 E5 F5 D5 D#5 E5 F5

Ah. Ah. 1. I \_\_\_\_\_ be -  
Ah. Ah. 2. Dust \_\_\_\_\_  
3. Toll \_\_\_\_\_

Rhy. Fig. 2

P.M.

lieve \_\_\_\_\_ them bones \_\_\_\_\_ are me. \_\_\_\_\_  
rise \_\_\_\_\_ right on \_\_\_\_\_ my time. \_\_\_\_\_  
due \_\_\_\_\_ bad dream \_\_\_\_\_ come true. \_\_\_\_\_

(end Rhy. Fig. 2)

let ring -----



w/Rhy. Fill 1

1 2 3 3 3/4 1 2 3 3 3/4 1 2 3 3 3/4 1 2 3 3 3/4

D5 D#5 E5 F5 D5 D#5 E5 F5 D5 D#5 E5 F5 D5 D#5 E5 F5 D5 D#5 E5 F5

Some \_\_\_\_\_ say \_\_\_\_\_ we're born \_\_\_\_\_ in - to the grave. \_\_\_\_

Emp - ty \_\_\_\_\_ fos - sil \_\_\_\_\_ of the new scene. \_\_\_\_

I \_\_\_\_\_ lie \_\_\_\_\_ dead gone \_\_\_\_\_ un - der red sky. \_\_\_\_

## Chorus

*To Coda* Ⓢ

Chorus

B $\flat$ 5 A5 N.C. C5 B5 B $\flat$ 5

I feel so \_\_\_ a - lone, \_\_\_ gon-na end up \_\_\_ a big \_\_\_ ole pile \_\_\_ a them (end Rhy. Fig. 3)

Rhy. Fig. 3

(end Rhy. Fig. 3)

9 9 9 9 9 2 2 2 4 6 6 5 5 5 5 5 5 4 4 4 4 4 9

1 1 1 1 1 6 6 6 5 5 5 5 5 5 5 5 5 2 2 2 2 2 1

## Guitar Solo

w/Rhy. Fig. 1 (4 times)

[illegible]

**Rhy. Fill 1**  
Gtrs. 1 and 2

Musical notation for the acoustic version of "The Sound of Silence". The score is written for guitar and voice. The guitar part is in standard tuning (E A D G B E) and uses a capo on the 4th fret. The key signature has one sharp (F#), and the time signature is 4/4. The melody is played on the guitar, and the lyrics are written below the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a treble clef. The lyrics are written below the staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with a treble clef. The lyrics are written below the staff.



w/Rhy. Fig. 3

B $\flat$ 5 A5 N.C. C5 B5 B $\flat$ 5

Gtr. 4 Gtr. 3

full full full

17 15 13 13 15 15 (15) 10 $\frac{1}{4}$  15 10 10 $\frac{1}{4}$  20 20 18 17 20 17 20 (20) 20 18 19 18 19

[illegible]

Dm *loco* D5 D#5 E5 F5 D5 w/Rhy. Fill 2 D5 D#5 E5 F5 N.C. *D.S. al Coda*

full w/bar full 1/4

8 (8) (8) (8) (8) (8) 7 6 6 7 5 7 7 7 7 (5) (5) 7 5

**Coda** w/Rhy. Fig. 3 (1 1/2 times)

The musical score for 'Gone With the Wind' is presented in two systems. The first system shows the vocal melody on a single staff with lyrics: 'gon- na end up \_\_\_ a big \_\_\_ ole pile \_\_\_ of them bones.' The melody is marked with chords C5, B5, and Bb5. The second system shows the guitar accompaniment for 'Gtrs. 1 and 2' on a single staff, featuring a complex rhythmic pattern with many beamed sixteenth notes. Below the guitar staff is a tablature section with two rows of numbers: the first row contains 0, 0, 0, 0, 0, 4, 4, 4, 4, 4, 4, 4, 9; the second row contains 3, 3, 3, 3, 3, 2, 2, 2, 2, 2, 2, 2, 1. A final measure of the tablature shows a circled '3' over a '1'.

**Rhy. Fill 2**

P.M.

T	10										
A	10	0	0	1	1	1	1	2	2	2	3
B	0	0	0	1	1	1	1	2	2	2	3

**Fill 1**

Gtr. 3 steady gliss.

dive w/bar

T  
A  
B

7  
8

0

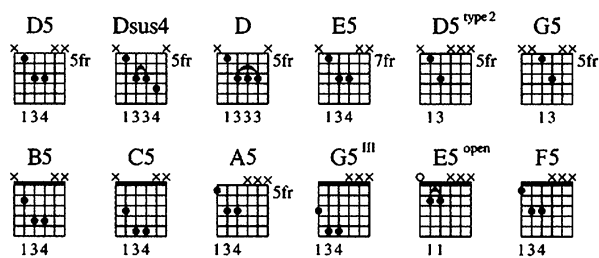
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# The Trooper

Words and Music by Steven Harris



## Intro

Moderately fast Rock ♩ = 160

\*E5 D5 C5 D5 G5 D5 E5 D5

Gtrs. 1 & 2 (dist.)

*mf*

Riff A

T  
A  
B

7 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 7 7 7 5 7 5 5 5 3 5

\*Chord symbols reflect overall harmony.

Gtr. 2: w/ Riff A

C5 D5 G5 D5 Em D C D5 G5 D5 Em

End Riff A

Gtr. 1

3 3 3 2 3 5 5 5 7 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtr. 1

D C D5 G5 D5 Em

Gtr. 2

(7) 5 5 4 2 4 4 4 2 0 2 2 2 0 3 5 5 5 7 8 7 (8) 7 8 7 (8)

(7) 7 7 5 7 5 5 5 3 5 3 3 3 2 3 5 5 5 7 9 7 (9) 7 9 7 (9)



D G5 D Em

D G5 D Cmaj7

Fill 1

End Fill 1

Riff B

8 9 9 7 8 7 9

Fill 1A

End Fill 1A

Riff B1

9 10 10 9 10 9 10

1.

2.

D G5 D Em

D G5 D Em

D5 G5 D5 E5

End Riff B

8 9 9 7 8 7 9

End Riff B1

9 10 10 9 10 9 10

# Verse

2nd &amp; 3rd times, Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1 (1 1/3 times)

N.C.

D5 G5 D5 E5 N.C.

4 5 5 7 7 7 9

1. You'll take my life but I'll take yours too. \_\_\_\_  
 2. The horse, he sweats with fear; we break to run. \_\_\_\_  
 3. We got so close, near e - nough to fight. \_\_\_\_

You'll fire your mus - ket but I'll  
 The might - y roar of the  
 When a Rus - sian gets me

Gtrs. 1 &amp; 2

7 5 5 7 7 7 9



D5 G5 D5 C5 N.C.

D5 G5 D5 E5

run you through. —  
Rus - sian guns. —  
in his sights, —

So when you're wait - ing for the next at - tack,  
And as we race to - wards the hu - man wall,  
he pulls the trig - ger and I feel — the blow, —

N.C.

D5 G5 D5 E5

you'd bet - ter stand, there's no turn - ing back. —  
the screams of pain as my com - rades fall.  
a burst of rounds takes my horse be - low. —

The bu - gle sounds, the charge —  
We hur - dle bod - ies that lay  
And as I lay there gaz - ing

Rhy. Fig. 1

P.M. —————

D5 G5 D5 E5

D5 G5 D5 C5

— be - gins,  
on the ground,  
at the sky,

but on this bat - tle - field,  
and the Rus - sians fire an - oth - er round.  
my bod - y's numb, a, and my throat is — dry. —

P.M. —————

D5 G5 D5 E5

The smell of ac - rid smoke and hors - es' breath —  
We get so near, yet so — far a - way. —  
And as I lay for - got - ten and a - lone, —

End Rhy. Fig. 1

P.M. —————



as I plunge on in - to cer - tain death.  
 We won't live \_\_\_\_\_ to fight an - oth - er day.  
 with - out a fear I draw my part - ing \_\_\_\_\_ groan. \_\_\_\_\_ } Oh. \_\_\_\_\_

P.M. ----- (Gtr. 2, cont. in slashes)

Chorus

2nd & 3rd times, Gtr. 2: w/ Rhy. Fill 1

Dsus4 D Dsus4 E5

Gtr. 2

Rhy. Fill 1  
 Gtr. 2

P.M. -----



D5

Dsus4   D   Dsus4   E5

(cont. in notation)

Oh. \_\_\_\_\_

P.M. ----- 1

To Coda 1

To Coda 2

### Interlude

2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A  
Em

D5   G5   D5   E5

Gtr. 1

Fill 2   End Fill 2

P.M. ----- 1

(2nd time, cont. in slashes)

Fill 2A   End Fill 2A

P.M. ----- 1



D G5 D Cmaj7

1.	2.
----	----

**End Fill 3**

Gtr. 2

The musical score for Gtr. 2 is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with trills marked above the notes. The fretboard diagram below shows the fret numbers for each note: 9, 10, 10, 9, 10, 9, 10, 9, 7 (9), 9, 7 (9), 9, 10, 10, 9, 10, 9, 10, 9, 10, 10, 7, 5, 7, 5, 7, 5, 9, 7.

## Guitar Solo

D5

Gtr. 3 (dist.)

*f*

15 12 15 15 (15) 12 15 (15) 12 15

[illegible]











F5 G5<sup>III</sup> A5 G5<sup>III</sup>

Rhy. Fig. 3

Rhy. Fig. 3A

P.M. -----

E5 open F5 G5

End Rhy. Fig. 3

End Rhy. Fig. 3A

P.M. -----

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (1 1/4 times)

A5 G5

Gtr. 4



E5 F5 G5 A5

8va

w/ bar

(12) (12) 17 17 (17) 7 17 19 (19) 17 20 (20) 17 20

-1 1/2

G5<sup>III</sup> E5 open F5 D5 type 2 G5 D5 type 2 E5

Gtr. 1 Gtr. 4

8va

Gtr. 2

(20) (20) 17 20 (20) 17 20 20 19 17 16 1 2 1 1 (19) 19 (19) 17 17 19 (19)

## Interlude

1st time, Gtrs. 1 & 2: w/ Fills 2 & 2A  
1st time, Gtr. 4 tacet  
2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

Gtrs. 1 & 2: w/ Riffs B & B1 (last 3 meas.)

Em D G5 D Em D G5 D Cmaj7

1. 2.

*D.S. al Coda 2*

1st time, Gtrs. 1 & 2: w/ Riffs B & B1  
2nd time, Gtrs. 1 & 2: w/ Riffs B & B1 (1st 3 meas.)

Gtrs. 1 & 2: w/ Fills 3 & 3A

D G5 D D6sus2 D G5 D Em D G5 D E5



⊕ Coda 2

Outro

E5 D5 G5 D5 E5 D5 C5 D5 G5 D5 Em

Gtr. 2

P.M. -----|

Gtr. 1

P.M. -----|

Gtr. 2: w/ Riff A (1 1/2 times)

D5 C5 D5 G5 D5 E5 D

Gtr. 1

C5 D5 G5 D5 E5 D C D5 G5 D5 E5

Gtr. 2

Gtr. 1







so I can't sleep at night. —

Girl, (Girl, ——— you real - ly

*15 ma* *loco* *15 ma* *loco*

P.M. P.H. P.H. P.M.

pitch: F# G F# F# G# B C C# F# G G# G# A

got me now, ——— you got me so I don't know where I'm go - in', ——— yeah.

Oh oh

D5 D#5

yeah, ——— you real - ly got me now, ——— you got me so I can't sleep at night! ——— You

yeah.

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

real - ly got me. Oh! ——— You real - ly got me. Oh! ——— You real - ly got me.)

E D E D E D E



## A5

D5

[illegible][illegible]

let me be, — I on - ly wan - na be by your side, \_\_\_\_\_ ah!

P.M. -----| P.M. -----| rake - | 6:4 \* 7:4 7:4 \*\*

X 2 0 X 2 0 3 X 2 0 2 0 3 X 2 0 X  
5 8 5 8 5 8 5 8 10/15 5 8 5 10/15 8 5 10/X 5 8 5 10

\*Continue trill while tapping & sliding above with pick hand.

\*\*Tap 1st & 2nd stgs.

B5 D5 D#5

Girl, you real-ly got me now, you got me so I don't know what I'm do-in', yeah. Oh oh

P.M. P.M. P.M. P.M.







A G A F G A G A G

semi-harm. -----

1 1/2 1 1/2 2 1/2 2 1/2 1

(17) 17 17 17 17 (17) 14 17 17 (17) 14 14 (14) 9 (9)

X 16

grad. bend

A G A G A G A G A

3 7:4 3

1 1/2 dim. fdbk. P.S. ----- flanger off

(9) (9) (9) x 17

\*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.

### Interlude

Gtr. 1 tacet  
N.C.

Ah. — Ah. — Ah. — Ah. — Ah. — Ah. —

(Ah, ah, ah, ah, ah, ah, Chu, chu, chu, chu, chu, ch, ch.)

### Verse

w/ ad lib vocal effects  
N.C.

3. Girl, you real - ly got me now, you got me so I don't know what I'm do - in' —

Ah. Girl, you real - ly got me now, — you got me so I can't sleep at night! —

Gtr. 1

mf P.H. ----- P.S. --

5 5 7 (7)

B5 A5 B5 A5 B5 A5 B5 A5 B5 A5

Girl, you real - ly got me now, — you got me so I don't know where I'm go - in', —

P.S. -----

x 17 9 9 7 9 9 7 9 (9) 7 9 9 7 9 (9) 7 9 9 7 9 (9) 7 9



B5 A5 B5 D5 D#5 E5 D5 E5 D5 E D E D

yeah. Oh oh yeah, you real - ly got me now, got me

Oh oh

yeah, yeah.

E D E D5 E D E D E D E D

so I can't sleep at night! — You real - ly got me. You real - ly got me. Oh! You

Harm. ---

1 1/2

E D E

Free-Time N.C.

rit. Oh! Oh! Oh!

real - ly got me!)

grad. bend 1 1/2

rit.

E5

7:8 5:4

rit.

fdbk. ---

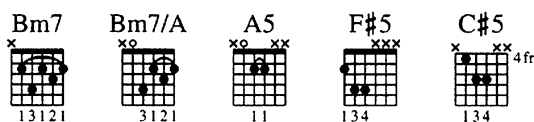
1 1/2

Pitch: F# A



# You've Got Another Thing Comin'

Words and Music by Glenn Tipton, Rob Halford and K.K. Downing



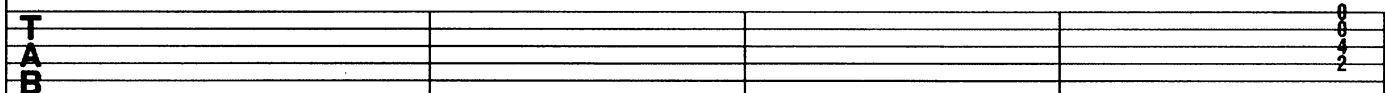
## Intro

Moderately ♩ = 135

Gtr. 2 (dist.) \* F#5

E5/F#

*f*  
w/ chorus



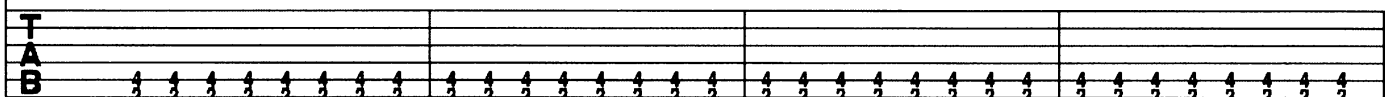
Gtr. 1 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

*mf*

P.M. - - - - -



\* Chord symbols reflect overall harmony.

1.

2.

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

B5/F#

F#5

F#m7

B5/F#

E5/F#

F#m7

B5/F#

F#5

1. One - - -

Gtr. 2

Gtr. 2

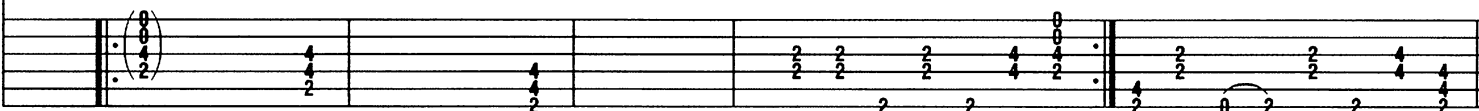
Gtrs. 1 & 2

let ring - - - - -

Gtr. 1

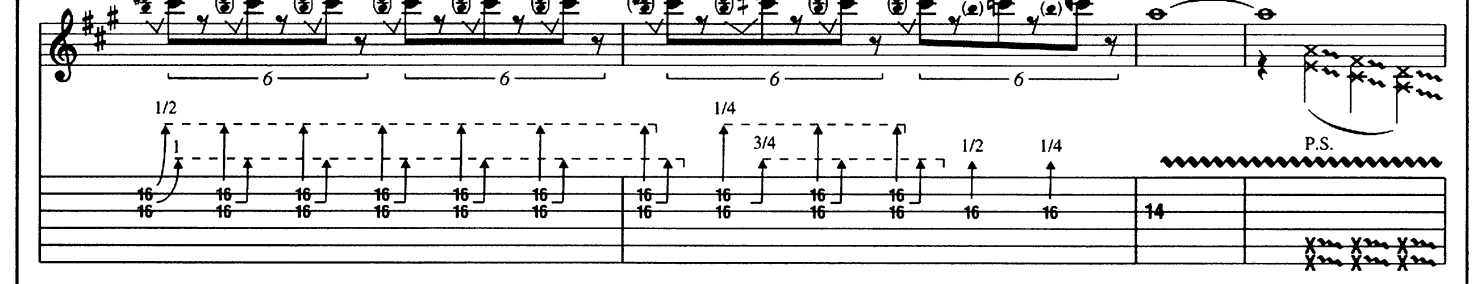
divisi

P.M.



## Fill 1

Gtr. 3



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# Verse

3rd time, Gtr. 3: w/ Fill 1

F#5

life, I'm gon-na live it up. I'm Well Act  
right here's where the talk-ing ends.  
so hot no time to take a rest, yeah.

P.M. - - - - - let ring - - - - -

tak-in' flight, I said I'll nev-er get e-nough. Stand  
lis-ten, this a night there'll be some ac-tion spent. Drive  
tough, ain't room for sec-ond best. Real

Rhy. Fig. 2 End Rhy. Fig. 2

P.M. - - - - - P.M. - - - - - let ring - - - - -

tall. I'm a young and kind of proud. I'm  
hard. Call-in' all the shots. I  
strong. Got me some se-cur-i-ty. Hey,

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

on the top, but as long as the mu-sic's loud.  
got an ace card com-in' down the rocks.  
I'm a big smash, I'm go-in' for in-fin-i-ty, yeah.



# Pre-Chorus

F#5 D5 B5 F#5

1.,3. If you think I'll sit a - round \_ as \_ the world goes by, you're think - in' like a fool 'cause it's a case \_  
 2. If you think I'll sit a - round \_ while \_ you chip a - way my brain lis - ten I ain't fool - in' and you'd bet -

Rhy. Fig. 3

D5 B5

\_ of do or die. \_ } Out \_ there is a for - tune wait - ing to be had. \_ If you  
 - ter think a - gain. \_ }

C#5 F#5

think I'll let it go you're mad. \_ You've got a - no - ther thing com - in'.

End Rhy. Fig. 3

P.M. - - - - -

F#m7 B5/F# F#m7 F#5 F#m7 B5/F# F#5

You've got an - oth - er thing com - in'. 2. That's \_

P.M. P.M. - - - - - P.M. - - - - - let ring -



2.

F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

com-in'. You've got an-oth-er thing com-in'.

Rhy. Fig. 4 End Rhy. Fig. 4

P.M. - - P.M. - - - - - P.M. - - P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 4

F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

You've got an-oth-er thing com-in'.

To Coda ⊕

**Bridge**

Bm7 Bm7/A A5 F#5

Gtrs. 1 & 2 w/ clean tone

In this world we're liv-in' in we have our share of sor-row. An-

Gtr. 3 (dist.)

mf

Bm7 Bm7/A A5 C#5

- swer now is don't give in. Aim for a new to-mor-row.

fdbk.



# Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 1st 2 meas. (4 times)

F#m7 F#5 F#m7 B5/F# F#m7 F#5

8va--

*f*

1 1/2 1 1/2 1 1/2 1

22 (22) (22) (22) 17 19 (19) 16 14 14 17 14 16 14 16 13 16

loco

F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

1 1/2 1/2

14 16 14 16 16 14 16 14 17 (17) 16 14 16 17 14 17 16 14 16 14 16

Gtrs. 1 & 2: w/ Rhy. Fig. 3

F#m7 F#5 F#m7 B5/F# F#5 D5

1 1 1

(16) 14 14 16 14 16 14 16 15 16 14 12 14 16 15 14 12 14 12 14

B5 F#5

1/2 1 1 1 1 1 1

(17)(17) 14 16 14 16 12 (12) 10 12 11 10 9 10 9 8 9 9 7 9 9 10 9 17

D5 B5 C#5

1 1 1 1 1 1 1

17 14 17 (17) 14 17 14 17 14 17 14 17 14 17 16 17 14 14 17 14 16 14 14 17 14 16 14 14



*D.S. al Coda*  
(take 2nd ending)

F#m7

B5/F#

F#5

3. Oh, —

Gtr. 3

Gtrs. 1 & 2

⊕ Coda

**Interlude**

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

F#m7 B5/F# F#m7 F#5 F#m7 B5/F# F#m7 F#5

You've got an - oth - er thing ah. —

F#m7 B5/F# F#m7 F#5 F#m7 B5/F# F#m7 F#5 F#m7 B5/F#

Com - in' on down!

*Play 10 times and fade*

**Outro**

w/ Voc. ad lib (till fade)

Gtr. 1: w/ Rhy. Fig. 4 (till fade)

E5/F#

B5/F#

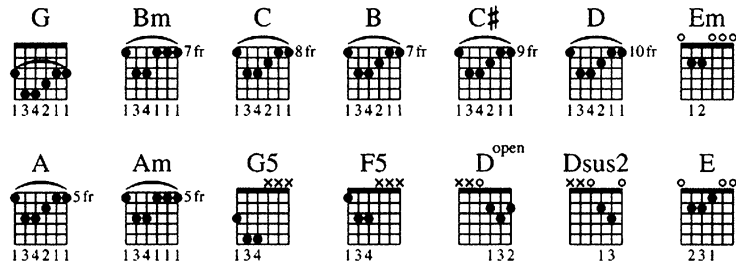
F#5

You've got an - oth - er thing com - in'.



# Ziggy Stardust

Words and Music by David Bowie



## Intro

Moderately ♩ = 84

\* G

Chord progression: D Cadd9 G/B G/A

Oh.

**Gtr. 1 (elec.)** Rhy. Fig. 1  
*mf*  
 w/ dist. P.H. — — — — — let ring — — — — —

**Gtr. 2 (elec.)** Rhy. Fig. 1A  
*mf*  
 let ring — — — — — let ring — — — — — let ring — — — — —

**Gtr. 3 (acous.)** Rhy. Fig. 1B  
*mp*

**TAB**

\* Chord symbols reflect basic harmony.







C B C C# D

Gil - ly and the Spi - ders from Mars. \_\_\_\_ He played it left - hand \_\_\_\_

9 (9) 3 2 3 4 5 5+7 5 5+7 5

5 (5) 3 2 3 4 5 5+7 5 5+7 6

1/4

G Gtr. 4 tacet Em A

\_\_\_\_ but made it too far. \_\_\_\_ Be-came \_ the spec - ial man. \_ A, then we were

\*Gtrs. 1 & 4 Gtr. 1 8va loco Harm. fdbk.

12 7 12 0 (0)

3 2 3

\* Composite arrangement

pitch: E



Verse  
Gtr. 3: w/ Rhy. Fig. 2  
G

Bm7

C

End Rhy. Fig. 2



Zig-gy's band. \_\_\_\_\_ 2. Zig-gy real - ly sang, \_ screwed up eyes \_ and screwed down hair -

fdbk.

E

C B C C# D G

- do like some cat from Ja - pan. \_\_\_\_\_ He could lick 'em by smil - ing he could leave 'em to hang. \_

3 2 3 4 5 5/7 5 5/7 5 3

Em A C

\_\_\_\_\_ They came on so load - ed man, well hung, snow-white tan. \_\_\_\_\_

let ring - - - - -

0 0 2 0 0



# Chorus

Am G5 F5 E F5 E F5 E F5 G5 Am

Rhy. Fig. 3A

Gtr. 3

1. So where were the Spi - ers  
2. Mak-ing love with his e - go,

Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A (2 times)

Am G5 F5 E F5 E F5 E F5 G5 Am G5

while the fly tried to break our balls? Just the beer light to guide.  
Zig - gy sucked up in - to his mind. Oh. Like a lep - er mes - si -

F5 E F5 E F5 E F5 G5 D open Dsus2D open E

Gtr. 3

us. So we bitched a - bout his fans and should we crush his sweet hands? Oh.  
ah. When the kids had killed the man, I had to break up the band.

Gtr. 1

Gtr. 2



# Interlude

Gtrs. 1, 2 & 3:  
w/ Rhy. Figs. 1, 1A & 1B

To Coda

G D Cadd9 G/B G/A G D Cadd9 G/B G/A

Mmm. \_\_\_\_\_ Oh,

## Verse

Gtr. 3: w/ Rhy. Fig. 2  
G

Bm7 C B C C#

3. Zig-gy played \_ for time, \_ jiv - ing us \_ that we were voo - doo. The kids were just crass, \_

Gtr. 1

Gtr. 4  
divisi  
\*

\* Gtr. 1 to the left of slash in tab.

Gtr. 2

let ring throughout

D G

he was the nazz \_ with God giv - en ass. \_ He took it all

Gtrs. 1 & 4

Gtr. 1

Em

1/4

Gtr. 2



## ⊕ Coda

*rit.*

*rit.*




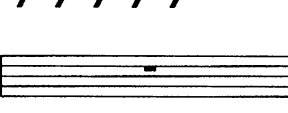
# Guitar Notation Legend

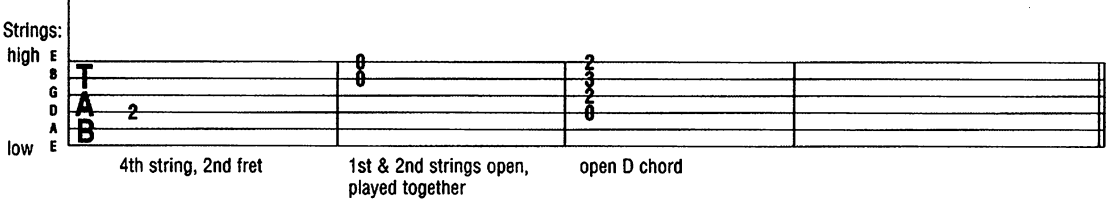
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

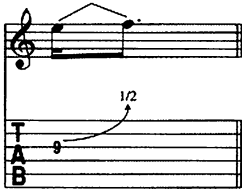
**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:  

Strings: 

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

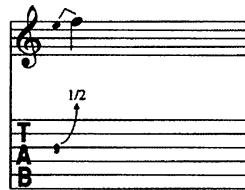
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



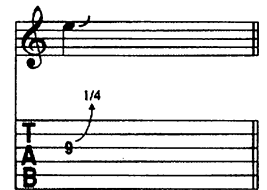
**WHOLE-STEP BEND:** Strike the note and bend up one step.



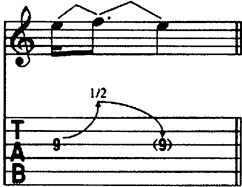
**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



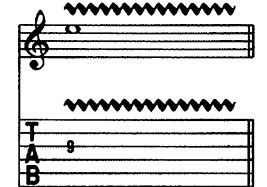
**PRE-BEND:** Bend the note as indicated, then strike it.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



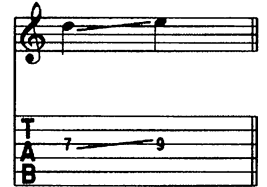
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



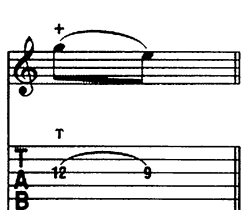
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



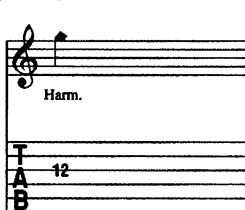
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



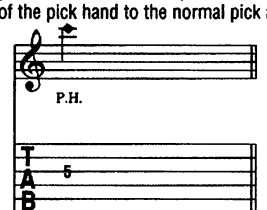
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



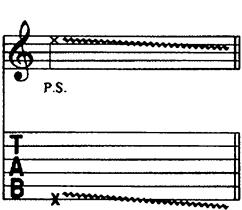
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



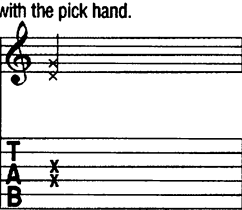
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



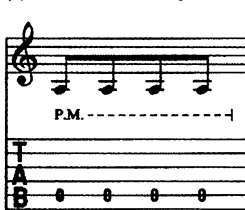
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



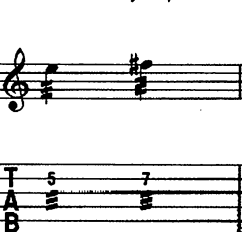
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



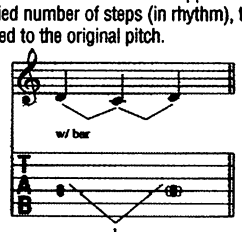
**RAKE:** Drag the pick across the strings indicated with a single motion.



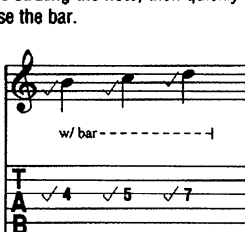
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



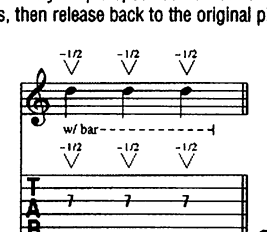
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.







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